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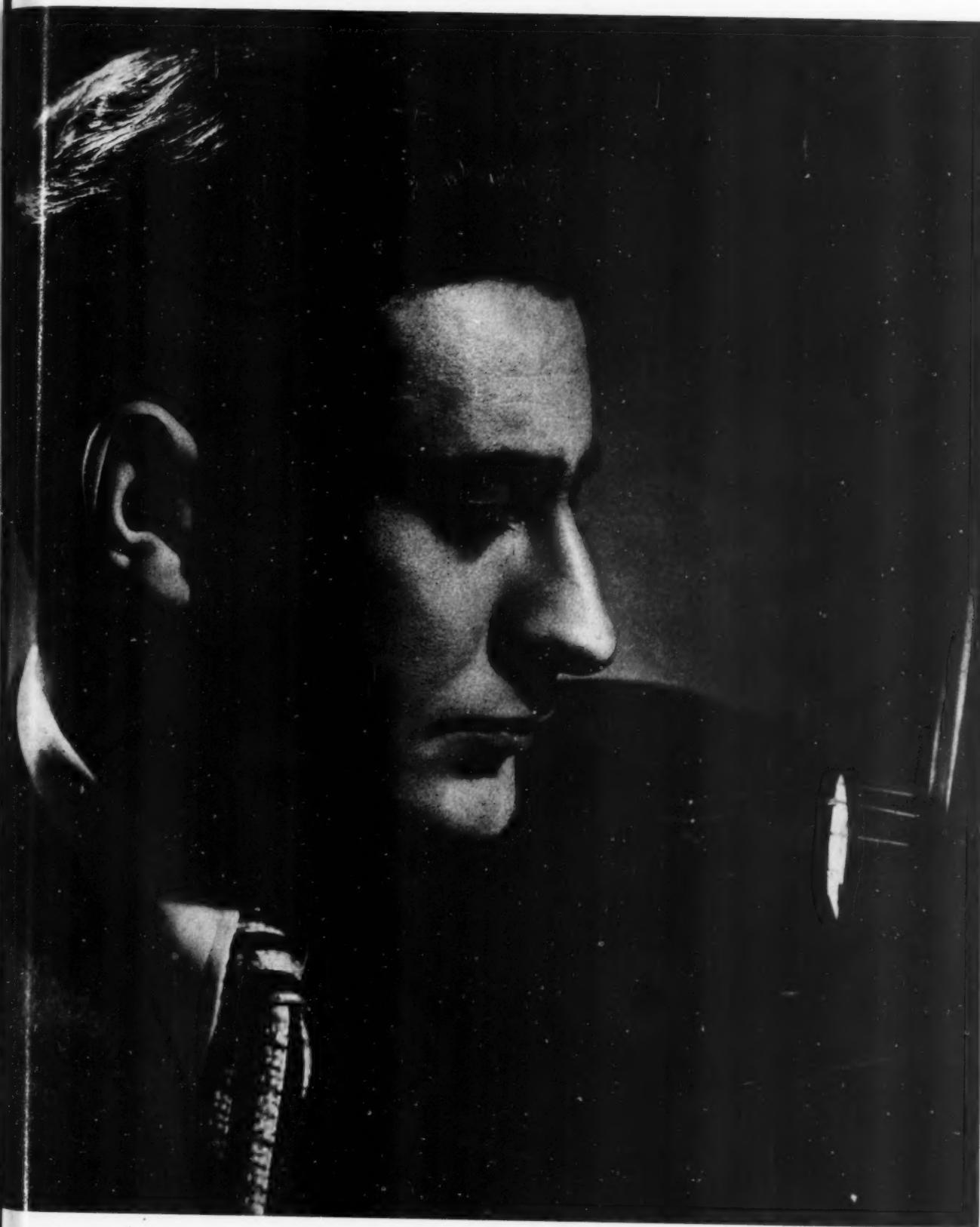
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Musical America

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Worcester Offers Oratorio Elijah In 92nd Festival

By QUAINTE EATON

WITH the Philadelphia Orchestra returning for its eighth consecutive year under Eugene Ormandy, and a rejuvenated chorus led by Boris Goldovsky, the 92nd Worcester Festival presented its customary series of six concerts in Memorial Auditorium from Oct. 22 to 27.

The series opened with a request program, known as *The Music You Asked For*, in which Eugene List, pianist, was soloist. Benny Goodman, clarinetist, was soloist in the first subscription concert on Oct. 23. Mendelssohn's *Elijah* was given on Oct. 25, with a quartet of soloists headed by Irmgard Seefried, Vienna Staatsoper soprano, who made her first appearance in the East. Artist Night, on Oct. 26, had Risé Stevens as soloist, and Claudio Arrau, pianist, appeared on Oct. 27 in an all-Tchaikovsky program. The annual children's concert was given on the morning of Oct. 27, with Alexander Hilsberg conducting.

The performance of the *Elijah* proved that the festival audience is happiest when the programs are traditional in cast. Everyone settled down in the Memorial Auditorium with a sense of satisfaction that the good old days had returned. The performance was almost strong enough to justify this feeling. The chorus of 235 had obviously worked very hard, and Mr. Goldovsky had spent the maximum available time in training them. The soloists were excellent, and the necessary complement from the Philadelphia Orchestra (about three-quarters of the personnel) played superbly. The improvement over last year's choral fumbling was phenomenal—the result, no doubt, of added concern and work, and also of Mr. Goldovsky's decision to restore the conventional seating plan, with the feeling of security it gives the various sections of the chorus.

THE appearance of Miss Seefried as soprano soloist in *Elijah* was a matter of great interest. The personable Viennese soprano had appeared only once before in the country, as soloist with the Cincinnati Symphony. In *What have I to do with Thee?*, in the part of the Widow, and in her ensuing colloquy with Elijah, she revealed a voice of pure beauty and tenderness, capable of dramatic expression through shading and dynamic variations. It is both a songful and an operatic voice, and she was entirely at home in Mendelssohn's dramatic setting of the text. Her most impressive vocal moments came in the *Hear ye, Israel*, although at the peak of ascending arpeggios a thinness in tone was sometimes noticeable—not disturbingly, but rather as though she consciously put an edge on the tone to carry it up and over, for it floated easily and securely in the high range. Her dramatic flair was notable in the *Angel's Arise, now!* The words, "Thy face must be veiled, for He draweth near," were almost de-

(Continued on page 10)



Detroit Times

Paul Paray rehearses the Detroit Symphony, reorganized after two years of inactivity, for its first concert, on Oct. 18 in Masonic Auditorium

Revival of Verdi's Don Carlo Marks Munich Opera Season

By VIRGINIA PLEASANTS

SEVERAL important musical events marked the opening of the 1951-52 season in Munich. The first new production at the opera was Verdi's *Don Carlo*. Directed by the gifted young régisseur Heinz Arnold, the production was a brilliant pageant of Spanish court life portrayed against a background of gray, black, and white, with an occasional punctuation of red. In the role of Philip II, Hans Hotter dominated the performance by his strong characterization and his beautiful singing, especially of the aria at the beginning of the third act. Maud Cunitz, as Elisabetta, was his match vocally, and Elisabeth Hoengen gave an outstanding dramatic performance as Eboli. Hans Hopf, as Don Carlo, and Karl Schmitt-Walter, as Rodrigo, sang well, but the dissimilarity of vocal quality reduced the effectiveness of their duets; a heavier voice, moreover, would have been better suited to Rodrigo's music. Kurt Boehme was the Grand Inquisitor, in the first all-star cast of the season. The performance profited from the able and careful musicianship of George Solti, the conductor.

In Verdi's *Aida*, the American soprano Bruni Falcon made her debut in the title role. Miss Falcon, who appeared as Nedda in Leoncavallo's *Pagliacci* at the New York City Center in 1948, has been signed by the Munich Staatsoper for the current season. A gifted young artist, she should be a valuable addition to the roster by virtue of her good voice and prepossessing appearance. At her debut, however, her acting was marked by a certain stiffness.

Two American groups brought over for the Berlin Cultural Festival toured the principal cities of Western Germany before returning to the United States. Both groups—the Juilliard String Quartet and the Hall Johnson Choir—appeared in Munich at America House. The Juilliard Quartet presented Bartók's *Fourth Quartet*,

Detroit Symphony Has First Concert Since 1949 Foldup

By DICK FANDEL

THE music lovers of Detroit greeted the revived Detroit Symphony, conducted by Paul Paray, with a standing ovation at the conclusion of the first concert, on Oct. 18, in Masonic Auditorium. Mr. Paray, musical advisor and one of the six guest conductors who will direct the orchestra during its first season since its suspension two years ago, had only ten days of rehearsal. The quality he developed in the ensemble in that short period attested to his exceptional ability.

The conductor chose some of the more familiar works for the opening program, which included the Overture to Mozart's *The Magic Flute*, Beethoven's Sixth Symphony, Ravel's *La Valse*, three excerpts from Faure's *Pelléas et Mélisande*, and Dukas's *The Sorcerer's Apprentice*. In the symphony Mr. Paray won from the orchestra uncanny little gradations of tone within a short phrase, sensitive accentuations of rhythm, and a fine free tone, which produced a magnificent total effect.

The orchestra gave its second program on Oct. 25. Again excellently conducted by Mr. Paray, it played Schumann's Fourth Symphony, the Nocturne and Scherzo from Mendelssohn's *A Midsummer Night's Dream*, and excerpts from Berlioz's *The Damnation of Faust*. Eleanor Steber, the first soloist of the season, was heard in arias from Verdi and Mozart operas.

Through the efforts of civic leaders, notably John B. Ford, Jr.; Detroit industrial organizations; and the Women's Association for the Detroit Symphony, which remained active after the collapse of the orchestra, enough money was pledged last spring to guarantee the new life of the ensemble for three years. The city of Detroit, in connection with the celebration of its 250th anniversary this year, is also giving financial support to the project.

The governing body of the orchestra is a new non-profit corporation known as the Detroit Symphony Orchestra, Inc. Howard Harrington, for ten years manager of the Indianapolis Symphony, has been engaged as manager of the Detroit orchestra.

The reactivated orchestra is composed mainly of members of the old Detroit Symphony; more than eighty per cent of the personnel are veterans of the former organization.

Besides Mr. Paray, the conductors who will appear with the orchestra this year are Józef Perleś, Dimitri Mitropoulos, Bruno Walter, Victor de Sabata, and Valter Poole, associate conductor. In addition to Miss Steber, the soloists include Jascha Heifetz, Georges Miquelle, Eugene Istomin, Seymour Lipkin, Jeanne Mitchell, Claudio Arrau, Jennie Tourel, William Kapell, and Zino Francescatti.

In connection with its rebirth, the Detroit Symphony is offering a series of six Sunday-afternoon, family concerts, which began on Nov. 11. Mr. Poole is the conductor, and the soloists are John Sweeney, Earl Wild, June Gardner, Carol Brice, and Louis Sudler.

Symphony Seasons Begin

St. Louis

Prolonged applause, together with an orchestral fanfare, greeted Vladimir Golschmann as he mounted the podium in Kiel Opera House the afternoon of Oct. 19 to start the 72nd season of the St. Louis Symphony. The conductor scheduled a three-B program—substituting Bizet for Beethoven—that provided an opportunity to demonstrate the ability and ensemble of the finely balanced orchestra, which had only a few changes in personnel. Sureness of attack and tonal sonority were immediately discernible in the Bach-Respighi *Passacaglia and Fugue*, which began the concert. Bizet's C major Symphony followed, receiving a performance that was appropriately light in texture, and Brahms's First Symphony, given an admirably straightforward reading by Mr. Golschmann, brought the event to a close.

—HERBERT W. COST

Pittsburgh

With only a few inconsequential changes in personnel, the Pittsburgh Symphony had a brilliant opening, under the baton of a guest conductor, Victor de Sabata, on the night of Oct. 19. The program included Brahms's Academic Festival Overture; Borodin's Third (unfinished) Symphony; and Ravel's *La Valse*, presented as an orgy of well-managed contrasts, both rhythmical and tonal. Main interest, however, was centered on Gian-Carlo Menotti's *Apocalypse*, given its first hearing anywhere on this occasion. It is an imposing, admirable work, which has moments of extreme exaltation, but is more often serene, restrained, and unusually clear in intention and material.

Other guest conductors who will lead the orchestra during the season are Alexander Hilsberg, William Steinberg, Maurice Abravanel, Leopold Stokowski, Paul Paray, and Otto Klemperer. No permanent conductor has yet been decided upon, and Vladimir Bakaleinikoff continues as musical advisor and assistant conductor.

—J. FRED LISSFELT

Kansas City, Mo.

Handicapped by a misplaced vertebra, Hans Schwieger nevertheless managed to conduct with aplomb a formidable program when the Kansas City Philharmonic began the new season on Oct. 23; and the orchestra, after only three rehearsals, played with midseason polish. The concert offered the world premiere of Alexander Tcherepnin's Romantic Overture, Op. 67, which proved to be program music of ingratiating content. The composer was present to acknowledge the audience's hearty applause. Strauss's *Don Juan* opened the program, which also included Beethoven's Eighth Symphony, given an excellent performance; Prokofieff's Lieutenant Kije Suite; and Ravel's *La Valse*.

When Mr. Schwieger repeated the program the following evening he eased the discomfort caused by his ailing back by perching on a high stool during the second half of the concert.

The orchestra's 1951-52 schedule lists 56 concerts, of which 22 will be played for children. Concerts at the

University of Kansas, in Lawrence, and the Kansas State Teachers College, in Pittsburg, and free concerts at home sponsored by the Katz Drug Company will be given.

—BLANCHE LEDERMAN

Washington

The opening concert of the National Symphony's 21st season was played to a capacity audience at Constitution Hall on Oct. 23, with Howard Mitchell leading the orchestra and Gregor Piatigorsky the soloist in Dvorak's Cello Concerto. The rest of the program—Frederick Stock's transcription of Bach's E flat major Prelude and Fugue (St. Anne), and Tchaikovsky's Fourth Symphony—was uninteresting, although the orchestra sounded well and did not have to contend with as many stage drapes as it has had to in the past. Among the new members of the orchestra are Ernest Harrison, first oboist, from the San Antonio Symphony; Fred Begun, timpanist; David Joseph, horn player; and several string players.

During the first eight weeks of the season Mr. Mitchell will conduct a cycle of seven Beethoven concertos—the five for piano, the violin concerto, and the triple concerto. The orchestra will also introduce a new series of four Thursday afternoon concerts in George Washington University's Lisner Auditorium. Sir Thomas Beecham and Leopold Stokowski will be guest conductors for one concert each.

—CHARLOTTE VILLANYI

Atlanta

A season of eleven subscription concerts, instead of the usual ten, was opened on Oct. 23 by the Atlanta Symphony, under the direction of Henry Sopkin. Patrice Munsell was the soloist. The orchestra has also expanded the number of its young people's concerts, which now include three sets of four programs each, and at its final subscription program next April it will give the premiere of a new symphonic suite by Don Gillis that was commissioned by the Atlanta Music Club.

Huntington, W. Va.

With a new conductor in the person of Howard Shand and an augmented ensemble, the Huntington Symphony began its new season on Oct. 30 in the Keith-Albee Theatre. The soloist was Gladys Swarthout. Morley and Gearhart, Benny Goodman, and Jane Hobson will appear with the orchestra in later concerts. A children's concert and a student concert have been announced for next spring.

Miami

The University of Miami Symphony, celebrating its 25th anniversary this year, launched the season with a pair of concerts on Oct. 28 and 29. John Bitter returned as conductor of the orchestra, a position he left in 1942 when he joined the armed services. Modeste Alloo, who conducted during Mr. Bitter's absence, will remain as associate conductor. Beethoven's Fifth Symphony and Strauss's *Don Juan* were played in the first program, which had Patrice Munsell as soloist

in Villa-Lobos' *Bachianas Brasileiras No. 5* and arias by Mozart and Puccini.

Oak Ridge, Tenn.

The Oak Ridge Symphony, with David Van Vactor as guest conductor, opened its season on Oct. 24 in the newly completed high school auditorium, which has a seating capacity of 1,500. William Starr was the violin soloist. Yaltah Menuhin, Michael Mann, and Blanca Renard are among the soloists for future concerts.

Babylon, N. Y.

The first American performance of Andreas Nezerits' *Proanakrouisma* (Prelude to The Five Psalms of David) launched on Oct. 18 the fifth season of the Town of Babylon Symphony, conducted by Christos Vrionides. Brahms's Second Symphony and Rubinstein's Fourth Piano Concerto, with Melvin Stecher as soloist, completed the program, which marked the first appearance of Yascha Fisberg as the new concertmaster.

In the remaining three concerts of the season Mr. Vrionides plans to give the premieres of John J. Becker's *Concertino Pastorale*, for two flutes and orchestra, and Carl Bowman's *Ballad for French Horn and Orchestra*, and the American premiere of Napoleone Cesi's *Pensiero Dramatico* and Hidayat Kahn's *Poem for Orchestra and Piano*. Virgil Thomson's opera *The Mother of Us All* will be presented in concert form on May 15.

Duluth

Hermann Herz began his second season as conductor of the Duluth Symphony when he conducted its opening concert on Oct. 19. Now in its nineteenth year, the orchestra will play seven subscription concerts, the annual Community Chest concert, two children's concerts, and a Pop concert. In the subscription series, Pagliacci will be given in concert form with five soloists from the New York City Opera. Other soloists will be William Kapell, Bronislav Gimpel, Richard Ellsasser, Robert McDowell, and Eugene Conley.

Springfield, Mass.

On Oct. 22 the Springfield Symphony played the first of its four subscription concerts for the season, with Alexander Leslie as conductor. Tossy Spivakovsky was the soloist. Others to be heard with the orchestra are Luigi Silva, Joseph Battista, and Mary Davenport. The Springfield Chorus, Prescott Barrows, director, will join the orchestra for performances of Handel's *Messiah* and Berlioz' *Requiem*. The Oratorio Chorale of Hartford, Herbert A. France, director, will assist in the latter work.

Tulsa

H. Arthur Brown conducted the opening concert in the Tulsa Philharmonic's evening series on Oct. 29, when Jennie Tourel was the soloist. The Sunday concerto series, which the orchestra instituted last season, being repeated this year, was started on

Nov. 11. Of special interest in the evening series is the scheduled concert version of Carmen, with Mona Paulee, Carolyn Long, David Lloyd, and Michael Rhodes.

Harrisburg

Two contemporary American works were offered in the initial program, on Oct. 23, presented by the Harrisburg Symphony, Edwin McArthur, conductor, which is now in its 22nd season. They were Robert Ward's First Symphony and Robert Russell Bennett's Suite of Old American Dances. The more familiar works played were the Overture to Weber's *Der Freischütz*; Beethoven's Fourth Piano Concerto, with Grant Johannsen as soloist; and the Prelude to Wagner's *Die Meistersinger*. Soloists for the remaining four subscription concerts are Marguerite Piazza, Jeanne Mitchell, Hortense Monath, and Edwin Steffe.

The final rehearsal preceding each concert has been opened to the servicemen, servicewomen, and USO workers from the military installation at nearby Indiantown Gap. They are also given free standing room at the actual concert.

Oklahoma City

Guy Fraser Harrison made his debut as conductor and musical director of the Oklahoma City Symphony at the opening concert, on Oct. 23, of its fifteenth season. Mr. Harrison, who was conductor of the Rochester Civic Orchestra, succeeded Victor Alessandro, now conductor of the San Antonio Symphony. The first program listed the Prelude to Wagner's *Die Meistersinger*, Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*, the *Theme and Variations* from Tchaikovsky's G major Suite, and Brahms's Second Symphony. Later programs will present a concert version of Puccini's *La Bohème* and Rachmaninoff's choral symphony, *The Bells*.

On Oct. 28 the orchestra began its third season of broadcasts over the Mutual Broadcasting System. One American score will be played in each program, which will be rebroadcast by the Trans-Canada Network of the Canadian Broadcasting Corporation and by the Armed Forces Radio Service.

Omaha

Howard Hanson, guest conductor for the first pair of concerts by the Omaha Symphony, on Oct. 29 and 30 in the Joslyn Memorial Concert Hall, led both his Romantic Symphony and *Merry Mount Suite*. Also presented under Mr. Hanson's direction were the Overture to Mozart's *The Marriage of Figaro*, and two groups of songs sung by Jane Hobson. The orchestra played exceptionally well, and the mezzo-soprano sang with rare richness of tone. The fact that both Mr. Hanson and Miss Hobson were native Nebraskans gave the occasion a festive atmosphere. Emanuel Wishnow, head of the string department of the University of Nebraska, has succeeded Richard E. Duncan as regular conductor of the orchestra. Soloists scheduled for the remaining concerts are Ervin Laszlo, Roberta Peters, Richard Tucker, and William Primrose.

—KATHLEEN SHAW MILLER

Plymouth, Mich.

Maintained by the Plymouth Symphony Society, a non-profit, civic, educational organization, the Plymouth Symphony gives its concerts free of charge. Wayne Dunlap is the new conductor this season, which opened on Oct. 21 with a program devoted to the Handel-Harty Water Music; Schumann's Piano Concerto, with (Continued on page 23)

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ERICA

City Opera Presents

I Quattro Rusteghi

By CECIL SMITH

In presenting for the first time in the United States Ermanno Wolf-Ferrari's 45-year-old, three-act opera *I Quattro Rusteghi*, at the City Center on Oct. 18, the New York City Opera Company added a work of considerable blitheness to the current lists and called back to notice the music of a minor Italian master whose operas have been all but forgotten for a generation. Whether *The Four Ruffians*, as the City Opera names its English version, will prove to have staying powers in the repertory remains to be seen, for it is musically slight and its libretto, based on one of the innumerable farces of Carlo Goldoni, is on the whole tedious. But the unostentatious craftsmanship and transparent instrumental and vocal writing of Wolf-Ferrari made the score a pleasure to listen to, whatever deeper merits it may lack; and the performance of the youthful ensemble, conducted by Laszlo Halasz and directed on the stage by Otto Erhardt, made up in eagerness for whatever it lacked in finesse and stylistic polish.

In an earlier day, when the expense of operatic production was not high enough to condemn us to an almost exclusive repertory of surefire masterpieces, the Wolf-Ferrari operas had a natural place in the scheme of things. Arturo Toscanini found both *Le Donne Curiose* and *L'Amore Medico* worth his attention when he was chief Italian conductor at the Metropolitan forty years ago. *The Secret of Suzanne*, a one-act comedy as light as gossamer, was given widely until universal smoking by women robbed its plot of humor for a modern audience. I Gioielli della Madonna, Wolf-Ferrari's single venture out of the comic realm into the world of veristic lust and violence, was somewhat more durable than the comedies. It dropped out of the Metropolitan repertory after 1927, when Maria Jeritza sang Mafilla for the last time there; in Chicago as late as 1940 Dusolina Giannini appeared in the role made famous in that city by Carolina White and Rosa Raisa. But in the past eleven years, it is safe to say, no

Wolf-Ferrari opera has been given in this country, except by school workshops toying with *The Secret of Suzanne*.

THE chief felicities of *The Four Ruffians*, as Mr. Halasz's expert and gracious interpretation revealed them, were those of transparent texture and brightness of mood. Obviously Wolf-Ferrari listened with profit to the ensemble writing and the instrumentation of Mozart, Donizetti, and the late Verdi; in tongue-in-cheek fashion he acknowledges his indebtedness in evanescent quotations from *The Marriage of Figaro* and *Falstaff*. Without achieving the "expensive" sound of Strauss's little *Ariadne auf Naxos* orchestra, Wolf-Ferrari achieves an instrumental texture that is pell-mell, yet warm and friendly. But although there are occasional sly comments from the instruments, as when the solo bassoon laughs at one of the garrulous ruffians, his orchestra characteristically plays more of a supporting role than the *Falstaff* orchestra, leaving most of the overt orna-

ment to the singers. Some of the solo set-pieces—I am tempted to say most of them—run longer than their musical content warrants for a 1951 audience. All the vocal parts lie beautifully for singers whose voices are flexible and frontally placed; but the musical ideas, while prevailingly melodic, are not always inventive, and I found that the mechanical repetitions in the arias often became as irritating as those of Cimarosa or Pergolesi. The ensembles, however, are another matter—and fortunately they constitute the lion's share of the score. Wolf-Ferrari could write for three or four basses alone (the ruffians are all basses) without losing the thread of individual characterization in each part. The voices of the chattering, scheming ladies blend as delightfully as those of Mistress Ford, Mistress Page, Nannetta, and Mistress Quickly, who are the unmistakable prototypes of Wolf-Ferrari's Felice, Marina, Lucieta, and Margarita. The second-act sextet is meltingly lovely. There are, moreover, many instances of adroit musical characterization, the most affecting of which, perhaps, is

the moment when the young couple, Lucieta and Filipeto, are rendered all but speechless at their first sight of each other.

THE libretto details a minor skirmish in the war between the sexes. The plot hinges on Lunardo's ruthless insistence that Lucieta, his daughter, and Filipeto, the son of Maurizio, shall not see each other before the wedding ceremony that has been arranged for them. Lunardo's wife and the wives of two of the other ruffians arrange to outwit Lunardo, and do so in a fashion requiring Filipeto to dress and behave like Charley's Aunt. Within a shorter time-span this routine farce-plot might serve perfectly well, but in a full-length opera each phase of its advancement is beaten to death before the action moves forward.

Mr. Erhardt undertook an unenviable task in staging a book that could not fail to seem sluggish to an audience accustomed to the pacing of Broadway musical comedies. I am afraid he did not succeed in making it interesting, although clearly he tried to. He attempted to conceal the staticism of scene after scene by requiring the principals to be incessantly active, skating and waltzing around, popping up and down, crossing and countercrossing the stage, moving chairs together and then apart again, and walking, running, and gesticulating on the beat of the music. As to the high professional competence with which he devised this direction there can be no argument. But the premise was a mistaken one, for the more frantically the performers tried to fill in the blank spots the blander they came to seem. Perhaps there is no other solution for the problem; but I should like to see what the result would be if the singers occasionally stood still and let the music do more of the work.

The scenery and costumes were considerable impediments. Mstislav Dobujinsky designed raw-colored, small-scale settings that looked like the Chauve-Souris gone rococo. Ruth Morley, digging into the closet for garments from other productions that could be reworked for this one, emerged—possibly through no fault of her own—with clothes that looked tacky and bore precious little relationship to the ill-advised colors chosen by Mr. Dobujinsky. The head-dresses were too high to go through the cute doors of Lunardo's living room, and in general the clothes and the scenery did not seem to belong to the same production. The most attractive visual elements were provided by Charles Weidman's dancers, who ornamented some of the orches-



Sketch by B. F. Dolbin

Otto Erhardt, who was the stage director for *I Quattro Rusteghi*

tral interludes with brief bits that were imaginative, if ill-prepared, and by Michael Arshansky's witty and appropriate masks for the four ruffians.

EXCEPT for Emile Renan, whose portrait of Camician, a henpecked apothecary, was a masterful piece of stylized buffoonery, the cast was notable for the absence of adept farceurs. Everyone tried hard to do what Mr. Erhardt wanted, and George Jongeyans (Simon) and David Lloyd (Filipeto) sometimes came close to succeeding. Among the women, Frances Yeend registered the best effect as the shrewish Felice, but most of the impact of her performance came from her brilliant singing rather than from her acting, which was stiff and conventional. Dorothy MacNeil was an agile and pretty heroine whose modern dramatic-school carriage militated against any period illusion. Ellen Faull and Margery Mayer knocked themselves out, with diminishing returns as the evening progressed.

The singing, however, was another matter. Miss Faull lightened her voice successfully, and sang with enchanting phrasing and nuance. Miss Mayer's rich mezzo-soprano never sounded better. Miss MacNeil's tone was pointed and clean, and she made much of the words. Mr. Lloyd was tonally and musically assured, although he seemed uncertain as to just how much he should burlesque his music. Gean Greenwell and Richard Wentworth were vocally hearty ruffians, though neither displayed

(Continued on page 23)



Photographs by Louis Melancon

The four ruffians themselves, wearing the masks created by Michael Arshansky: James Pease, Norman Scott, Richard Wentworth, Arthur Newman

The young lovers (the boy disguised) and the women who aid them: David Lloyd, Ellen Faull, Frances Yeend, Margery Mayer, and Shirley Russell

The Swiss Festivals—

Music Amid Scenic Beauty

By EDMOND APPIA

SUMMER and autumn music festivals in Switzerland occupy an important place in the musical life of the country nowadays, by virtue of their quality and diversity of range. In our ancient cities, on the romantic shores of our lakes, and against the impressive scenic background of our deep valleys the art of music finds expression in its various forms—orchestral and chamber concerts, choral and operatic performances, recitals, and summer schools.

An over-all view of these manifestations provides a fair indication of the richness of the artistic activity of the country. To the tourist, drawn to Switzerland by its natural beauties, it is an agreeable surprise to find that in addition to facilities for sport and relaxation there are musical opportunities of a sort ordinarily available only in large cities. The growing enthusiasm of people of all classes for this attempt at musical decentralization proves that the summer and autumn enterprises satisfy a profound need.

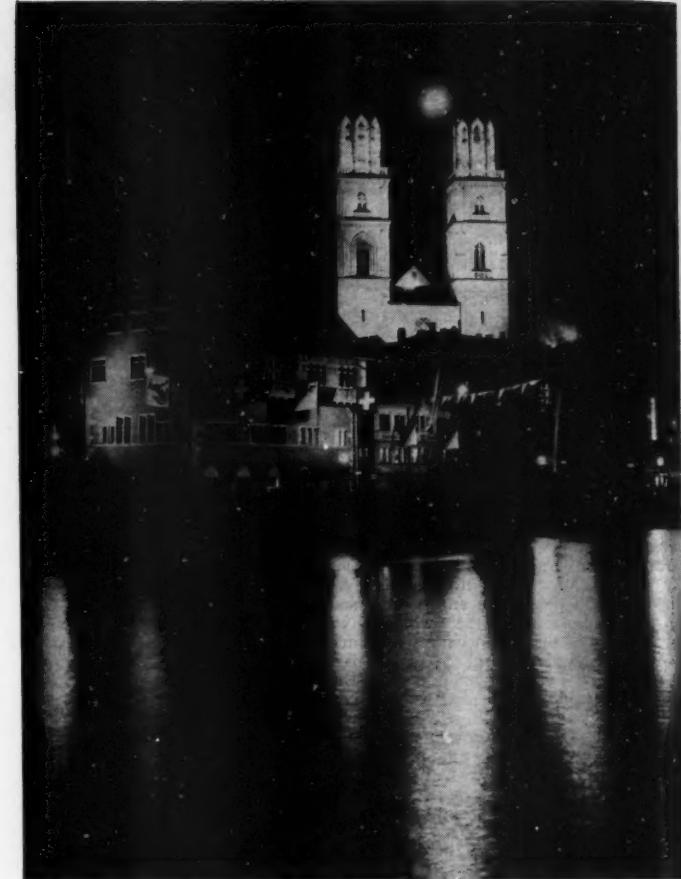
Between great musical works and the works of nature there is often a secret accord that reveals itself only under exceptional circumstances. Is not the change from the ordinary environment one of the reasons for the success of the summer festivals and "musical weeks"? In surroundings of classic beauty or romantic appeal, familiar music seems to take on a renewed freshness, a new power of suggestion. Happily, that enthusiasm for sports and the search for pleasure is not as predominant an aspect of our time as pessimistic observers would have us think. On the contrary, our intellectual needs are more exigent than ever now that life has become so unstable and hazardous for everyone.

SOME years ago the city of Zurich instituted an annual series of concerts and stage performances of the first rank, running through the entire month of June. During the past year the musical program was part of a larger celebration of the six-hundredth anniversary of the entry of Zurich into the Swiss Confederation, and the schedule was especially brilliant. Since it is impossible to give a detailed account of the festival, I shall cite only the most significant features. Three operas were given under the direction of conductors of international renown—Verdi's *Otello*, conducted by the late Fritz Busch; Strauss's *Intermezzo*, conducted by Otto Ackermann; and Wagner's *Tristan und Isolde*, conducted by Wilhelm Furtwängler. The first of five major orchestral concerts, devoted to works by Zurich composers (Robert Blum, Adolf Brunner, Karl David, and Rolf Liebermann), was directed by Erich Schmid, conductor of the Zurich Tonhalle Orchestra. The four remaining concerts were conducted by Herbert von Karajan, Hans Rosbaud (with Isaac Stern as violin soloist), Eugene Ormandy (with Alexander Brailowsky, pianist), and Rafael

Kubelik (with Robert Casadesus, pianist). Gala evenings were given by the Comédie Française of Paris, the Staatsschauspiel of Munich, and the Piccolo Teatro della Città di Milano. Three Swiss works of large dimensions figured on other programs—Othmar Schoeck's opera *Don Ranudo*, Paul Burkhardt's ballet *Die Weibermühle*, and Frank Martin's oratorio *Le Vin Herbé*. Broadcasts of contemporary Swiss music were given by Radio-Zurich.

The Semaines Musicales Internationales de Lucerne retained its prestige. The cosmopolitan public that returns each summer to this resort city on the shore of our most beautiful lake is eager to encounter once again the princes of the baton, keyboard, and bow it applauds in the various capitals during the winter season. Five concerts were conducted by Leopold Stokowski, Mr. Furtwängler, Igor Markevitch (with Erica Morini as violin soloist), André Cluytens (with Solomon as piano soloist), and Carl Schuricht (with Edwin Fischer as piano soloist). The Stuttgart Chamber Orchestra, a remarkable string ensemble conducted by Karl Munchinger, gave a beautiful program of religious music. With the Société de Chant and the Vienna Symphony, Mr. von Karajan offered an interpretation of Bach's B minor Mass that aroused a great deal of discussion. Mr. Furtwängler presented Wagner's *Götterdämmerung* in a concert version, without persuading all his hearers that this was a suitable way of performing the work. The Quintetto Boccherini, devoted to the task of revealing the genius of the still little-known Italian composer, took over one of the evenings of the festival, and two Mozart concerts were played by the Orchestra of the Collegium Musicum of Zurich, under the discriminating and authoritative leadership of Paul Sacher. The Semaines Musicales de Lucerne remained faithful to the formula that has kept it high in the esteem of the international audience, confining itself with few exceptions to the standard repertoire as interpreted by well-known artists. A happy innovation, however, was the presentation of a program of chamber music by Swiss composers.

MONTREUX, famous for the beauty of its location, is the queen of Lake Leman. Poets have sung of the softness of its climate, the play of light on the landscape, the romantic aspects of the mountain scenery. It seemed fitting that music should be added, this summer for the first time, to the seductions of this resort. Mr. Furtwängler conducted the Vienna Philharmonic, and Mr. Fischer appeared in a Beethoven concert with the Winthertur Orchestra, serving as both pianist and conductor. This latter undertaking pleased the general public, but was not wholly satisfying to the musicians in the audience. Others taking part were the Quintetto Boccherini; Mr. Casadesus; Nathan Milstein, violinist; and Aldo Ciccolini, pianist. A series of six Italian operas, conducted by A.



Flags and special illumination enhance the appearance of Zurich during the festival of concert and stage performances that took place last June

Guarnieri, involved singers from the opera houses of Milan, Venice, Rome, and Naples, and the chorus of the Parma Opera. The first Symphonie d'Automne at Montreux was a complete success.

Vevey is situated on the same bank of Lake Leman as Montreux, and in the midst of the same magnificent scenery. But even though they are close to one another, the two towns are completely different. Montreux is a city of hotels; Vevey is a small, ancient community with a rich past. Conscious of its cultural heritage, Vevey presents an annual autumn music festival; this year's was the ninth. It enjoyed a lively success, with the participation of the Stuttgart Chamber Orchestra, the Vienna Quintet, the Loewenguth Quartet, Robert Weisz, pianist, and Mr. Stern.

Ascona is a little medieval city on the bank of Lake Maggiore, whose waters touch the shores of both Switzerland and Italy. Its special charm has long attracted painters, musicians, and writers, and it is a natural spot for the presentation of music. A serenade concert on the Iles Brissago, a classical musical divertissement in the courtyard of a patrician house, and a choral concert by the Accademia Filarmonica Romana in the Church of the Papal College all manifested a sense of the appropriateness of music to the natural and architectural beauties of the city. In the hall of the Palazzo Scolastico, Rudolf Serkin, pianist, and Mr. Milstein gave recitals, and the Orchestre de la Radio Suisse Italienne played two concerts, under Otnar Nussio, its regular conductor, and Paul Kletzki.

The hamlet of Braunwald lies at an altitude of 4,500 feet in the Canton of Glarus, surrounded by a magnificent panorama of high peaks. Each summer a group of veritable musical pilgrims come to Braunwald to attend a summer session directed by Prof. Bernhard Paumgartner, and illustrated by numerous chamber concerts. The subject chosen for study this summer was Romantic Music

and Poems. The celebrated actor Leopold Biberti, one of the inspired race of rhapsodists, took charge of the literary portion of the curriculum, and a number of the best Swiss performers evoked the torments and felicities of the romantic spirit, as they emerge from the pages of Schubert, Schumann, Chopin, Weber, Mendelssohn, Dvorak, and Brahms.

The Canton of Grisons, where the Parc National is located, is one of the most picturesque regions of Switzerland. Its winter and summer resorts attract visitors from all over the world. To the joys of sport and recreation the joys of the spirit were added this summer, in the Semaines Musicales de l'Engadine. The Stuttgart Chamber Orchestra, directed by Mr. Munchinger, the pianists Clara Haskil and Bela Siki, the Schneiderhan and Italian Quartets, and the singer Maria Stader brought the message of music to the High Engadine as they played and sang in the churches, civic halls, and grand hotels.

Infected by the festival contagion, Zermatt inaugurated this year its Cours Musicaux, under the direction of Pablo Casals. The course of study was illustrated by concerts by Mieczyslaw Horszowski and Miss Haskil, pianists; Miss Stader; Gerhard Hüsch, baritone; and Paul Grümmer, cellist.

Once again the chamber-music course conducted by André de Ribaupierre achieved great success in a village in the upper valley of the Valais. For more than twenty years Mr. De Ribaupierre has joined with old and new students each summer in an investigation into the joys of ensemble music. Although he has been a member of the faculty of the Eastman School of Music in Rochester, N. Y., for the past two years, he remains faithful to the little Valais hamlet, and each summer finds him again at his familiar chalet, happy to see his mountain friends again as well as the young musicians who are animated by his ideals.

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Stevan Hristic

By EUGENE ZUKOV

PRESENT-DAY Yugoslavia is composed of several Slavic groups, which for centuries were subject to the domination of different foreign powers. Even today, Yugoslavian musical culture has disparate facets, the products of varying political and social circumstances. The music of the Slovenes and Croats, who live in the northern and central parts of Yugoslavia, developed early, along the lines of German and Italian music. Slovene music was already well established in the fifteenth century, when Jacob Petelin, known at the Royal Court in Vienna as Jacob Gallus Carniolus, wrote excellent church music. In the seventeenth century the Croatian church composers Ivan Lukacic and M. Yarnevic were well known. Serbian music, on the other hand, is a more recent development; it is related to the music of other Eastern Slavic peoples. But the centuries-long struggle between the Serbs and the Turks impeded the growth of the musical art, so that the independent history of Serbian music extends no further back than the nineteenth century, when the Turkish yoke was finally thrown off.

The process of synthesis that brought these diverse musical cultures under the control of a single government and gave them an independent social, artistic, and economic existence did not begin until the end of the first World War, when the Yugoslavian state was established. Even today, Yugoslavian music shows no constant line of development, clear style, or marks of a single identifiable school.

SINCE the second World War, Yugoslavia, like many other countries, has sought to promote a national musical culture. As a result of the efforts of the government, popular interest in music is growing rapidly. Concert halls, opera houses, and ballet theatres are always well filled. The government has taken over the management and control of all concert and theatrical activities; indeed, every aspect of music in Yugoslavia is under the control of the state.

In some ways the nationalization of music brings valuable results. The government is liberal in the provision of new theatres, the creation of new orchestras, and the establishment of new music schools. There are now three times as many opera houses in Yugoslavia as there were before the war. In Croatia there are four opera theatres, in Serbia two, in Slovenia

Eugene Zukov, director of Yugokoncert, leading Yugoslav concert agency, is a former assistant of the United States Information Service in Belgrade.

two, in Bosnia one, and in Macedonia one. Only the Republic of Montenegro lags behind the other republics in its musical growth. In each operatic center a symphony orchestra is maintained, sometimes as an adjunct of the opera house, and sometimes—in such principal cities as Belgrade, Zagreb, and Ljubljana—as independent organizations. Solid traditions and a high level of taste characterize the performances of the Slovenian Philharmonic, at Ljubljana, and the Croatian State Symphonic Orchestra, at Zagreb. These orchestras were conducted by Gustav Mahler and Vlado Talich early in their careers.

On the other hand, of course, the nationalization of musical activities leads to the adoption of bureaucratic policies and to standardization of artistic values. In the end, the bureaucratic approach fails to promote the art of music, since it kills the free spirit.

In the years immediately before the war, most young Yugoslavian composers studied in Prague with Alois Haba, a devotee of Arnold Schönberg and an exponent of his own type of radical music, written without themes, and employing the "four-level" tonal system. Pre-war Yugoslavian music therefore developed along lines that were atonal and "formalistic." [An adjective obviously borrowed from the official Soviet vocabulary of criticism.—Ed.] "Music for ten," the older Yugoslav composer Stevan Hristic called it.

FROM the end of the war to 1948, Yugoslavia was in close contact with the Soviet Union, and under that influence its composers began to take a different direction. Now all Yugoslavian moderate modernists have returned to tonality, subject, and theme, and attempt to impart to their music a strictly national character. Most of them have turned to program music. "Music for millions" is the slogan of the new Yugoslavia, and the composers consider the composition of such music their principal problem.

This shift in musical aim has brought the older generation of composers to the fore once again, although they are strongly influenced by the French impressionists; they advocate, in principle, a synthesis of modern techniques with national materials. Because they were able to reorient themselves, these composers now play a leading role. The most important composer in Yugoslavia today is Stevan Hristic (born in 1885)—especially since the outstanding success of his ballet *The Saga of Ohrid*, on whose composition he is said to have spent 25 years. In his opera *Twilight*, written some years ago, Hristic reveals an inclination toward Italian verismo. In later works he reveals the influences of Russian realism and French impressionism, especially in the *Requiem* and in the first Serbian oratorio, *The Resurrection*. At present Hristic's preoccupation with purely national music is demonstrated by *The Saga of Ohrid*, the *suite Vranjanska*, and the opera *Sofka*, which he is currently composing to a libretto based upon Bora Stankovic's realistic Serbian novel *The Impure Blood*.

Other leading Yugoslavian contem-

porary composers are Peter Konjevic, composer of the Serbian folk opera *Kostana*; Jakov Gotovac and Fran Lhotka, both Croatians; and Lucian Skerjanc and Blaz Arnic, both Slovenes. Gotovac, the composer of several operas and various symphonic scores, won success in Central Europe before the war with *The Man from the Other World*; his music, based on folklore, is vigorous and persuasive. The best work by Lhotka, director of the Zagreb Musical High School and a composer of operas and ballets, is *The Devil in the Village*. Skerjanc, always under the influence of French impressionism, wrote five symphonies, several concertos, and works for the theatre, and was productive in a wide variety of musical fields. Arnic recently produced a successful symphony, his fifth, subtitled *The Woods Sing*.

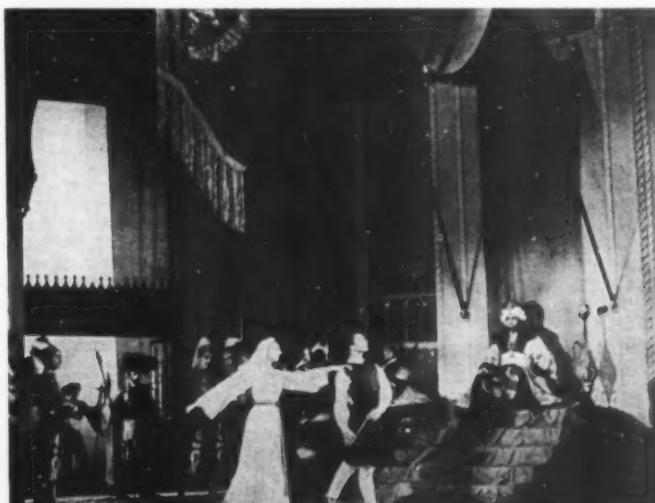
Several members of the younger generation of Yugoslavian composers also deserve mention. Among the Serbs are S. Rajicic (composer of concertos for piano, cello, and violin) and M. Vukdragovic (composer of chamber music and the splendid cantata *The Embroiderers of Freedom*); among the Croats, Sulek (three symphonies), Boris Papandopulo (the ballet *The Rainbow*, symphonic and church music, and operas), Ivan Brkanovic, Franjo Dugan, and Milo Cipra; and among the Slovenes, Mirko Polic (director of the Ljubljana Opera and composer of the folk operas *The Tenth Brother* and *The Yugovic's Mother*), Kozina, Slavko Osterc, and Logar.

MUSICAL folklore is now the basis for all contemporary Yugoslavian music. Unlike some other European countries, in which there is a tendency to eliminate the folk elements in favor of purer forms of music, Yugoslavia still possesses an active folk music that reveals the turbulent creative power of the people. A number of government institutions and individual scholars are dedicated to the preservation and cultivation of

folk music. Miodrag Vasiljevic spent twenty years collecting the thousands of folk tunes from Macedonia, Kosovo, Metohia, and old Serbia that are included in his book *The Musical Folklore*. Vinko Zganec performed a similar service for Croatian folk music, specializing in tunes from Medjumurje, a district in the triangle surrounded by Austria, Hungary, and the rest of Yugoslavia. Franc Maront has collected many songs in Slovenia.

The government takes extraordinary care to preserve every aspect of Yugoslavian folklore, customs, and dress. State ensembles of folk dancers are maintained in Serbia, Croatia, and Macedonia, and make tours throughout Western Europe. The Yugoslavian people are also fond of ballet. The Yugoslav Ballet, which visited the Edinburgh Festival in September, giving performances of *The Saga of Ohrid*, *The Medieval Love*, and *The Gingercake's Heart*, was created through the co-operation of White Russian emigrants who had lived in Yugoslavia for three decades. A good ballet school is directed at Belgrade by Nina Kirsanova. The best-known Yugoslav choreographers are Pia and Pio Mlakar, whose ballets are distinguished by their humanity and comprehensibility.

Not long ago the musical life of Yugoslavia was dominated, even monopolized, by Soviet interests. The situation is now completely changed, and Western influence prevails, although without any attempt at domination. Plans are being laid for performances of contemporary American and English works. Interested Yugoslavs are already acquainted with American symphonic, chamber, and popular music through the activities of the Music Section of the United States Information Service in Belgrade between 1945 and 1948. In the 1951-52 season, the Belgrade Opera will give George Gershwin's *Porgy and Bess* for the first time in Yugoslavia, and the Zagreb Opera will stage Benjamin Britten's *The Rape of Lucretia*.



A scene from the third act of *The Saga of Ohrid*, for which Stevan Hristic supplied the score. Produced by the Yugoslav Ballet, it was one of the works that company presented at the Edinburgh Festival last summer

Spain Experiences

A Revival of Zarzuela

By ANTONIO IGLESIAS

THE past musical season in Madrid was not prodigal of great events. A procession of foreign artists passed through the Spanish capital, and the musical life of the city was otherwise active, but the season left few significant memories. The celebrated artists continued to offer their usual repertoire of *Appassionata* Sonatas and A flat Polonoises. Only the young musicians defended with courage the novelties of contemporary music—sometimes by themselves but more often with the sponsorship of the musical centers, Spanish and foreign, devoted to the task of making new values known. Among these centers are the Círculo Medina, Athénée, French Institute, Boston International Institute, Italian Institute, British Institute, and Asociación Musical Universitaria.

A fresh aspect of Madrid musical life has been the vigorous re-appearance of the traditional Spanish zarzuela, which until a year or two ago had been considered outmoded and decadent. Based on popular and folk elements, this form of stage entertainment (developed out of the earlier *tonadilla*) is a dramatic-musical performance in which singing and speaking alternate—without, however, establishing any close resemblance to European comic opera or to the French *vaudeville*. Dating from the beginning of the seventeenth century, the zarzuela takes its name from the Royal Site of the Zarzuela (the word means "small bramble"), a country house, near the palace of El Pardo, that belonged to the Cardinal-Infante Don Fernando of the House of Austria. Here members of the nobility were often entertained, after a day's hunting, by theatrical pieces written by Lope de Vega and Calderón de la Barca. It is not clear which of these authors actually devised the zarzuela, since both wrote pieces that were archetypes of the form.

TO acquaint the younger generation with the zarzuela and to encourage interest in the form as a possible starting-point for the future development of Spanish national opera, a group of enthusiasts induced the Radio Nacional to present a series of weekly broadcasts called Our Zarzuela. These broadcasts, which have now continued without interruption for two years, have stimulated appreciation of the freshness and sincerity of many works that had been nearly forgotten. The Nobel Prize-winner Jacinto Benavente, in an article in the Madrid newspaper *ABC*, recalled the vitality of the zarzuela in his childhood days and bespoke the interest of the Spanish and Spanish-American audience in the present evocation of that earlier period.

The musical director of Our Zarzuela is Conrado del Campo, conductor of the orchestra of the national radio and one of the leading musicians of Spain. He opened the series with Gazzamida's one-act zarzuela *Una Vieja*, presented in the Teatro Español. With scarcely any repetitions, some 150 performances have now been given of a variety of zarzuelas, many of them of the types called *género chico* (one-act) and *grandes* (two- or three-act). The fifteen

three-act zarzuelas given in the series have included works by such well-known composers as Chapí, Barbieri Arrieta, Caballero, Jiménez, Chueca, Breton, Vives, Serrano, and Luna. The centenary of Chapí's birth was observed with a special broadcast of Curro Vargas, that of Breton by a performance of *La Dolores*. (The Breton commemoration also included the presentation of some of his instrumental works by the Cuarteto Clásico and the Orquesta Filarmónica.) At the beginning of the series a number of the zarzuelas were given stage presentations. Now the broadcasts are limited to concert versions, in which outstanding Spanish singers appear with the Orquesta Sinfónica de Radio Nacional de España, under Mr. Del Campo's direction.

THE revival of the zarzuela has aroused impassioned discussions as to the true value of this music. Some are inclined to minimize its musical importance, while others maintain that the best zarzuelas may be compared favorably with works in the traditional operatic repertoire. In any event, the zarzuela evokes a whole epoch of Spanish music; and its freshness, sincerity, melodic wealth, and lack of exaggeration, as well as its distinctive racial qualities, entitle it to admiration.

The Marquis of Bolarque, a prominent music patron, recently made possible concert performances of several zarzuelas. Last spring he underwrote the presentation of stage productions of three of them—Breton's *La Verbena de la Paloma*; Chueca's *Aqua, Azucarillos y Aguardiente*; and Chapí's *La Revoltosa*—

the singers Blanca María de Seoane and Francisco Navarro, the pianists Alfredo Romero and Enrique Aroca, and the violinist Luis Anton.

Claude Delvincourt, director of the Paris Conservatoire, appeared as guest conductor of the Orquesta de Cámara de Madrid, presenting programs of old and new French music with the assistance of three French artists—Jean Christophe Benoit, violinist; Marie-Claude Thenreny, violinist; and Philippe Entremont, pianist—and two Spanish instrumentalists—Maganto, flutist, and Inocente López, bassoonist.

The Medina Cultural Circle gave hearings to works by several young Spanish composers—Emilio Lehmann's Piano Sonata; José Muñoz Molleda's String Quartet and String Quintet; and Esteban Velez' Six Spanish Songs (which won the 1949 *Aunós* Prize), Violin Sonata, and Caprice for Harp. Velez' orchestral suite *Galaica* was given a successful premiere in the capital of Aragon by the Orquesta Sinfónica de Zaragoza. In this work the young composer draws upon the rich folk-lore of Galicia, a region until now little explored by Spanish composers.

Galician folk-lore again came to the fore when a set of twelve songs to texts by Galician poets was dedicated to Antonio Fernandez-Cid, critic of the Madrid daily newspaper *Arriba*, by the composers Gurdí, Blancafort, Rodríguez Albert, Palau, Muñoz Molleda, Montsalvatge, Rodríguez, Mompou, Leoz, Argenta, Toldra, and Asins Arbo. The songs were wonderfully sung by Carmen Pérez Durias, accompanied at the piano by Carmen Díez Martín.

A festival performance commemorating the fiftieth anniversary of the death of Verdi was given jointly by Radio Nacional and the Italian Institute. Mr. Del Campo conducted the radio orchestra, and the singers were Victoria Marco Linares, María Clara Alcalá, Ines Rivadeneira, Francisco Navarro, and Pablo Vidal.

The return by England of a Stradivari viola which disappeared from Spain during the retreat of Napoleon in 1813 was celebrated by a concert by the Agrupación Nacional de Música de Cámara. The instrument, recovered through the efforts of the cellist Juan Ruiz-Casaux (to whom

The typically Spanish form of popular musical theatre is fast regaining popularity—Perhaps it will be the basis on which a national opera can be developed

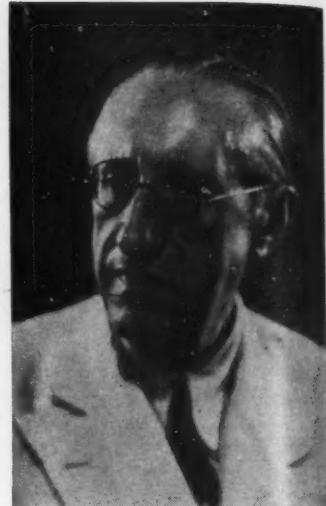
in the Teatro Español. Well-known singers took part, along with the Orquesta de Cámara de Madrid, under the admirable direction of Ataulfo Argenta. For lack of adequate rehearsal time, these performances did not reach the level that might have been expected, but they nevertheless gave further impetus to the re-evaluation of the zarzuela.

A NEW musical association, the Sociedad de Conciertos de Música de Cámara, has been organized in Madrid, under the patronage of His Royal Highness the Infante José Eugenio de Baviera, who is himself a pianist. The society presented programs by the Agrupación Nacional de Música de Cámara (Messrs. Anton, García, Meroño, Ruiz-Casaux, and Aroca) in the Madrid Royal Conservatory.

Mr. Del Campo gave a series of lecture-recitals on seventeenth-century Italian music at the Italian Culture Institute. He was assisted by

the concert was a tribute), completes the collection of Stradivari instruments in the Sala Génova of the Royal Palace.

SEVERAL guest conductors appeared with the Orquesta Nacional. Hans Schmidt-Isserstedt gave the first performance in Spain of Werner Egk's French Suite. Eugen Jochum had as soloists the Spanish pianist Gonzalo Soriano and the violinists Christian Ferras and Luis Anton. Müller Krey, conductor of the orchestra of Radio Stuttgart, also appeared as guest. The programs of Ataulfo Argenta, regular conductor of the orchestra, contained many interesting features. A memorable occasion was the appearance of Marguerite Long as soloist in Ravel's Piano Concerto, which is dedicated to her. Marie Antoinette de Freitas Branco was piano soloist in the premiere of Ernesto Halffter's Portuguese Rhapsody. Other soloists were Navarra, cellist; Querol, Samson



Borringola
Conrado del Campo

François, and Jacques Février, pianists; and René le Roy, flutist. Other Spanish works conducted by Mr. Argenta were Joaquín Rodrigo's *Dulcinea's Absences*, for voices and orchestra; Oscar Espla's *The Devil's Christmas Night* (with Consuelo Rubio as vocal soloist); Jesus G. Leoz' *Symphony*; Halffter's *Sinfonietta*; and Muñoz Molleda's *Introduction and Fugato*.

The Orquesta Sinfónica de Madrid (Orquesta Arbós) was conducted by Carlos Melo, secretary of the Society of Chilean Composers, in a guest appearance in which he presented his own Preludes and tone poem *Ariel* and accompanied the Argentinian pianist María Esther Méndez in Grieg's *Piano Concerto*. Other guest conductors were Hans von Benda, Heinz Unger, Freid Walter, the Italian woman conductor Claudia Chierici, the Korean conductor Ekitay Ahn, Anatole Fistoulari (under whose direction the French pianist Fabienne Jacquinot played Tchaikovsky's B flat minor Concerto), and Mr. Argenta. The Orquesta Filarmónica was led by the child conductor Pierino Gamba and by Pablo Sorozabal, who gave the first performance of Father Massana's oratorio in commemoration of the fourth centenary of the death of San Juan de Dios, with the collaboration of the Masa Coral de Madrid, directed by Benedito. Leone Gentilini conducted works by his countryman Oreste Nataoli in a concert by the radio orchestra, sponsored by the Italian Culture Institute.

Two Spanish conductors made their first Madrid appearances with the Orquesta de Cámara—Ángel Muñoz Toca, conductor of the Oviedo Orchestra (with Arthur Grumiaux, violinist, as soloist); and Rafael Ferre, from Barcelona, who presented René Defosser's *Aquarium Suite*. The orchestra was also conducted by Toldra, conductor of the Orquesta Municipal de Barcelona (with Christian Ferras, violinist, as soloist), and by the Bilbao conductor Arambarri (with the Dutch pianist Daniel Wayenberg as soloist). With this orchestra Mr. Argenta accompanied Ilsa von Alpenheim, Austrian pianist, and María de los Angeles, soprano. Other guest conductors were Hans von Benda and Heinrich Hollreiser, conductor of the Düsseldorf Opera. The Spanish pianist Lucas Moreno was soloist with Mr. Hollreiser.

THREE foreign orchestras visited Madrid—the Orchestra of the Paris Conservatoire, conducted by André Cluytens; the Vienna Chamber Orchestra, conducted by Franz Litschauer, in a program that included Stravinsky's *Apollon Musagète*; and

(Continued on page 21)

Writings About Verdi: A Rich Store After Fifty Years

By ELO GIANTURCO

Y celebrating the fiftieth anniversary of Giuseppe Verdi's death we may be guilty of a flagrant disregard, or at least an affectionate transgression, of the composer's wishes. Verdi disliked having any fuss made over his achievements, and particularly detested the characteristic enthusiasm of commemorative occasions. He once wrote to Giulio Ricordi, his publisher and friend: "Three days are enough to cover men and events with oblivion. The great poet says: What! Dead for two months and not forgotten yet! As for me, I trust that three days will be sufficient." But I cannot feel that it is inappropriate, whatever Verdi's own feelings may have been, to call attention in this special year to the extensive and often revealing critical literature upon the composer and his works.

The Verdi literature—in Italian, German, French, and English—is a veritable jungle, in the exploration of which the now hoary guides of 1901 are of little use (L. Torri, *Saggio di Bibliografia Verdiana*, in *La Rivista Musicale*, VIII, 1901, pp. 379-401; G. Zambiasi, same issue of *La Rivista Musicale*, pp. 408-412). Of scarcely greater usefulness are the two books issued in 1913 (S. Lottici, *Biobibliografia di G. Verdi*, Parma; C. Vianchi, *Saggio di Bibliografia Verdiana*, Milan). The important critical items published through 1940 are listed in Dyneley Hussey's *Verdi* (Master Musicians Series, London, 1940). Donald Jay Grout's *A Short History of Opera* (Columbia University Press, New York, 1947) records in its rich bibliographical list the subsequent publications (Vol. II, pp. 547-661). Unfortunately, no bibliography containing the critical production since 1947 yet exists, although it is safe to assume that the present memorial year will stimulate efforts in the direction of compiling one.

ENGLISH readers are fortunate in having access to such all-around treatments as those of F. Bonavia (1930), Francis Toye (1931), and Dyneley Hussey (1940). Two eminent foreign musicologists who have made the United States their home devote chapters to Verdi in books on more comprehensive subjects—Paul Henry Lang, in *Music in Western Civilization*, 1941, pp. 909-915; Alfred Einstein, in *Music in the Romantic Era*, 1947, pp. 269-286—and Grout, in his *A Short History of Opera*, honors native American scholarship by his competence and searching insight.

Three non-English-speaking countries have made important contributions to Verdi criticism—Italy, Germany, and Switzerland. France has been largely inactive in this field since the publication many years ago of the books by Pougain and Bellaigue, although it would be unfair not to mention the creditable section on Verdi in the beautifully illustrated *Histoire de la Musique*, edited by Norbert Dufourcq.

The over-all views of Verdi's creative career given in the best Italian histories of music—those of Andrea della Corte, Guido Pannain, and Francesco Abbati—are genuinely

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first-rate, and no student of Verdi can afford to neglect them. The general problems of Verdi criticism are treated in two intensely interesting essays—by Alfredo Parente (*Il Problema della Critica Verdiana*, in *La Rassegna Musicale*, July-August, 1927) and Fedele d'Amico (*Limiti della Critica Verdiana*, in *Musica*, No. 1, Sansoni, Florence, 1942). Massimo Mila's exceptionally valuable book *Il Melodramma di Giuseppe Verdi* (Bari, 1933) presents a fresh consideration of these problems, and marks a turning-point in the history of Verdi criticism. In the writings of both Parente and Mila, the influence of the aesthetic canons of Benedetto Croce, transferred from the literary to the musical field, is apparent.

Carlo Gatti's book entitled *Verdi*, is, by unanimous verdict, a classic in the field. He has now supplemented it by an enchanting volume, *Verdi nelle Immagini* (Garzanti, Milan, 1941). A veritable iconographic encyclopedia and a fascinating collection of things Verdian, this book illustrates many facets of Verdi's life and production. In the foreword to *Verdi nelle Immagini*, Gatti advocates the publication of Verdi's sketchbooks, preserved at Sant'Agata, maintaining that their significance in the reconstruction of Verdi's development as a dramatist is no less than that of the Beethoven sketchbooks.

A SPECIAL department of Verdi literature consists of the books containing anecdotes and reminiscences. Often these books provide psychological disclosures and intimate insights that can be encountered nowhere else. Typical volumes are G. Cenzato's eminently readable *Itinerari Verdiani* (Parma, 1949), which contains corrections of several legendary matters, and F. Botti's *Verdi* (1941). Among other items, particular value attaches to G. Monaldi's delectable *Verdi Aneddotico* (Aquila, 1926); Monaldi's *Verdi*, a reworking, published in 1946, of the earlier *Verdi nella Vita e nell' Arte*; and G. Tebaldini's *Ricordi Verdiani* (*Rassegna Dorica*, 1940). A notable volume of testimonials, entitled *Verdi*, was published in 1942 by the Istituto Grafico Tiberino, under the sponsorship of the Sindacato Nazionale Musicisti of Rome.

Snoopers into Verdi's personal life will take pleasure in the discussion of Verdi's relations with his wife and with his mistress, "La Stolz," in M. Mundula's *La Moglie di Verdi* (Garzanti, Milan, 1937). Mundula denies that Verdi's relationship with La Stolz was less than correct; but documents that have subsequently come to light seem to establish irrefutably that a liaison existed between Verdi and the singer. On this and other aspects of Verdi's personal life, U. Zoppi's *Verdi, Mariani e La Stolz* (Garzanti, Milan, 1947) supplies pertinent information.

The portrayal of Verdi through his letters, originally undertaken by Franz Werfel and Paul Stefan, is continued by C. Graziani in *Verdi: Autobiografia dalle Lettere* (Mondadori, Milan, 1940), in which he arranges materials from the letters so as to use Verdi's own words in fashioning a biographical narrative. The best recent Verdi biography is that of Aldo Oberdorfer, entitled *Verdi* (Mondadori, Milan, 1949). Unfortu-

Giuseppe Verdi:
A rare lithograph



nately, the author, a noble figure of the Italian resistance, did not live long enough to complete it.

Verdi's patriotism is the subject of a vivid article by Abbiati, *Verdi e le Cinque Giornate* (in *La Scala*, Jan. 25, 1950), and also of a letter dated 1848 (discovered and edited by A. Bonaventura) discussing the expulsion of the Austrians from Milan during the famous *cinque giornate*. Verdi's significance as the bard of the Risorgimento is emphasized in Neretti's *L'Importanza Civile della Nostra Opera in Musica* (Florence, 1920).

The much-debated matter of Verdi's religious viewpoint is again discussed in two articles by A. de Angelis—*La Religione di Verdi*, in *Giornale d'Italia*, Sept. 15, 1950; *Verdi Fu Massone?*, in the same newspaper, Oct. 3, 1950. Other defenders of Verdi as a religious man are Mundula, Ildebrando Pizzetti (*La Religiosità di Verdi*, in *Nuova Antologia*, Feb. 1, 1941), Roncaglia, and Botti. On the opposite side of the issue are Verdi's wife, Giuseppina Strepponi, and a host of anti-clerical intellectuals (see M. Bontempelli's brilliant essay, *Verdi il Terrestre*).

The most important collection of Verdi's correspondence is the famous *Copialettere*, edited by Luzio and Cesari. Prod'homme has also made contributions to the knowledge of Verdi's letters (Letters of Verdi to Du Locle, *Musical Quarterly*, VII, 1921, pp. 73-103). A most important group of Verdi letters was edited by G. Morazzoni in *Verdi, Lettere Inedite* (Milan, 1929). Perhaps the most interesting of these letters is a set addressed to the board of directors of La Fenice Theatre, in Venice.

THE most satisfactory guides to the Verdi operas are those by Della Corte. They are supplemented by data contained in G. M. Ciampelli's *Le Opere Verdiane al Teatro della Scala*, published as Vol. II of Morazzoni's *Verdi, Lettere Inedite*.

Of the various studies of Verdi's dramaturgy, M. Mila's *Il Melodramma di Verdi* is the most notable. A queerly parochial, virulently anti-Verdian diatribe intended to present a militant vindication of the composer Mercadante is to be found in Notarnicola's essay *Saverio Mercadante nella Gloria e nella Luce*, (Diplomatica, Roma, 1948-49). It is valuable in that it raises the question of Verdi's indebtedness to Mercadante, a matter also touched on by

Lang, who alludes, on page 837 of *Music in Western Civilization*, to the "great historical significance" of both Mercadante and Pacini. Herbert Gerigk, author of a by no means negligible book called *Verdi* (in the series *Grosse Meister der Musik*, edited by E. Büchner, Athenaion, Potsdam, 1932), likewise makes pithy remarks on this subject, which Italian critics, except for Pannain, have thus far almost completely sidestepped.

Verdi's influence on subsequent composers has not been extensively investigated. Verdian origins in Pizzetti's music are discussed in an article called *Verdi e Pizzetti* (in the volume *Parma a Pizzetti* (Parma, 1932). Pizzetti himself expresses his great admiration for Verdi in the *Encyclopédia Italiana* and elsewhere.

A number of German scholars have written thorough monographs on various aspects of Verdi's art. The most rewarding of these is G. Engler's *Verdis Anschauung vom Wesen der Oper*, which focusses upon Verdi's dramaturgy. Berl's analysis of Verdi's instrumentation is also perspicuous. Unterholzner's *Verdis Opern* has a robust Italian predecessor in Luigi Torchi's *L'Opera di Verdi e i Suoi Caratteri Principali* (in *Rivista Musicale Italiana*, 1901, pp. 279-325). Heuss's *Verdi als melodischer Charakteristiker* (ZIMG, 1913-14, pp. 63-72) touches upon Loscheler's essay on the problem of death in Verdi's operas. Rita Galusser writes about Verdi's Frauengestalten. A conscientiously accurate volume by Karl Holl, more concerned with biographical than technical or aesthetic elements, appeared during the last war.

An inscription on one of the majestic Roman palaces reads, "Immense and shoreless is the sea of beauty." At first glance the sea of Verdi scholarship would seem to have been thoroughly charted and navigated. But the new routes for critical navigators and the discoveries awaiting future explorers are suggested in the outline of Verdi research proposed by A. E. Cherbuliez in his *Verdi: Leben und Werke* (A. Mueller Verlag, Zurich, 1949). One of the most authoritative and penetrating musicologists in Switzerland today (and the author of a splendid book on Handel), Cherbuliez has taken a place of leadership in Verdi study. Future Verdi scholars will no doubt follow his directives, which are novel and far-reaching, and promise excitement and spiritual gain to future adventurers.

Worcester

(Continued from page 3)

claimed, and carried the portent implied in them. In the recitative, Behold, God hath sent Elijah, she evoked a communicative sense of mystery and joy that were extremely moving.

As Elijah, Mack Harrell was in fine voice, and was at his best in such contemplative passages as the aria, It is enough. In more dramatic moments—notably in Draw near, all ye people, and Is not His word like a fire—he swayed back and forth on the microphone, and the peculiar acoustical system in the hall (perhaps only in a few locations) sometimes gave him two tone qualities within the same phrase.

Anna Kaskas sang the contralto parts expressively and with rich, warm tone. Paul Knowles, who tied as winner in last year's Metropolitan Opera Auditions of the Air, was pleasing in the tenor parts of Obadiah and Ahab; and Allen Nicholson, a boy soprano from the All Saints Episcopal Church Choir, conducted by William Self, revealed a pure, lovely voice quality as the Youth.

Although the choral work was generally excellent, much work still needed to be done, both to attain greater refinement in matters of dynamics (seldom was there a true sforzando, and the pianissimos had hardly enough vitality to carry them) and to reinforce certain sections. Oddly enough, the tenors, usually weak in a group like this, were exceptionally good, with virile tone and plenty of volume, while the basses lacked strength and the sopranos seemed reedy. The weakness of the women's sections, in spite of their numerical superiority, was clearly shown in the trio Lift thine eyes, which was assigned to the chorus instead of to solo voices. In attacks and releases the choristers showed the result of their training, and when they could unleash a full tone, as in the final chorus, they were at ease and produced something like the great choral sound to be expected from one of the three big festival choruses in this country. They still lacked the buoyancy of the Ann Arbor chorus and the weight of the Cincinnati one, but this year may mark a turning point in the fluctuating fortunes of the group.

Mr. Goldovsky's tempos helped everyone to sing more easily. He never lagged; sometimes, indeed, he was so brisk as to make one wonder if he were not racing to meet a deadline—which may have been the case, since the Elijah performance, even with cuts, ran slightly overtime. The portions omitted included the double quartet, a short contralto recitative, and a half dozen short choruses, or pages from them.

THE Friday Artist Night concert, on Oct. 26; the Saturday morning children's concert; and the final Saturday evening concert, on Oct. 27, were models of respectability. The usual practice was followed of engaging a beautiful woman (in this case Risé Stevens) for Artist Night and a well-known male pianist (Claudio Arrau) for Saturday night.

If the impression of tradition restored persisted through these four events—the ones I attended—it was perhaps because tradition had been flouted earlier. The festival has seldom departed from its tried and true ways, and even last year's innovation—the commissioning of a new symphony from an American composer, Paul Creston—was not repeated, but convention had been outraged on Tuesday evening by Benny Goodman's introduction of jazz tunes. John F. Kyes has reviewed this event elsewhere, and I would not comment on it if the furor it occasioned had not remained the prime topic of conversa-

tion all the rest of the week. Aaron Copland's Clarinet Concerto had been shelved in favor of this pot-pourri, and I wanted to know why. It turned out that Mr. Goodman was permitted by Mr. Ormandy and the management to show this side of his repertoire, in recognition of its box office appeal. A few extra dollars were added to the coffers. The reaction of festival supporters was mixed; the affair left me wondering whether Henderson's Stomp, one of the tunes arranged for symphony orchestra, is really the sort of thing that is needed to feed the festival bank account.

The largest adult crowd was present on Oct. 26, when Miss Stevens gave a generous selection of arias and Mr. Ormandy conducted brilliantly. The Metropolitan mezzo-soprano was in radiant voice. Seldom have I heard her sing with such ease and beauty of tone. Even when she went into chest tones in certain arias she exercised a control really remarkable and the quality remained. In an assignment of some difficulty, she never forced nor showed a once familiar tendency to let the dramatic content of the work throw her voice out of line. In spite of her competence in the lower range, however, it was the grace and charm of Cherubino's Voi che sapete, from Mozart's *Le Nozze di Figaro*, and the sweeping arcs of Lia's cries in the aria, Azaël! pourquoi m'as-tu quitté?, from Debussy's *L'Enfant Prodigue*, that were most impressive. Her other arias were Che farò senza Euridice, from Gluck's *Orfeo ed Euridice*; Il est doux, il est bon, from Massenet's *Hérodiade*; Amour, viens aider and Mon cœur s'ouvre à ta voix (an encore) from Saint-Saëns' *Samson et Dalila*; and the Seguidilla and Habanera (also an encore), from Bizet's *Carmen*. Miss Stevens sang the first part of the Samson encore to the chorus.

The orchestra opened the program with Beethoven's *Coriolanus Overture*, played Chausson's *Symphony in E flat* with special feeling and shimmer, and closed with a rather *langweilig* account of a suite from Strauss's *Der Rosenkavalier*. Perhaps it was a program substitution that produced the final effect—the symphony of the evening was to have been Shostakovich's *First*. The Chausson was a better choice (incidentally, it was played for the first time in Worcester and was received with more blankness than rapture), but the Rosenkavalier suite could also have been changed to something more foursquare for the sake of contrast.

Mr. Ormandy was in excellent fettle for all these performances, as he was again for the Tchaikovsky program Saturday night. In the Overture to *The Oprichnik*, the accompaniment for the First Piano Concerto, and the Fifth Symphony, he displayed sympathetic mastery. Mr. Arrau played the familiar concerto with considerable dash and brilliance, and with sensitive feeling for the poetic content of the second movement. The chorus, conducted by Mr. Goldovsky, sang the Hymn of Praise, accompanied by wind instruments, and two excerpts from Eugene Onegin. In the latter, Malama Providakes, mezzo-soprano, and Ralph Adams, tenor, both of Worcester, sang incidental solos.

THE children's concert was, as always, a delight to adults as well as to the more than 4,000 youngsters present. Alexander Hilsberg conducted, and thought up a new stunt, in which the orchestra was gradually built up starting from the violin section, and each choir played its own music—Dubensky's Atonal Fugue for Nine Stands of First Violins; Villa-Lobos' Bachianas Brasileiras No. 1, Preludio for Cellos; the waltz from Tchaikovsky's Serenade for Strings; the Allegro in B flat, from Scarlatti's Suite No. 8, for harpsichord, arranged for winds by Giacomo



Adrian Siegel

Shown on the steps of Memorial Auditorium are members of the youthful audience that attended the Saturday morning program during the Worcester Festival. Other festival photographs are on the inside back cover.

Setaccioli; Hanson's Fanfare for Brass; and finally, to show the entire orchestra, Bizet's Petite Suite from *Jeux d'Enfants*. Then a soloist was added, a delectable eight-year-old named Zola Mae Shulis, who played the last movement from Mozart's Piano Concerto in D minor with the utmost aplomb. The Philadelphia Orchestra is noted for bringing out child prodigies—witness little Susan Starr last year—and this one is also a Philadelphia pupil of Mrs. Vladimir Sokoloff, and has also played with the orchestra at home.

The concert closed with a narration piece, Jonathan and the Gingery Snare, by Robert Ward. Norman Rose told the story, which concerns a little boy who yearned for pets and found them in the unlikely but entertaining habitats of the percussion and battery sections of a symphony orchestra. The children were amused at the characters Timpanoseros, Castagnetta and Tamburino, Siren-Smire, Weasel the Whistle, and Zylodactyl. They soon forgot, although many of the adults did not, the collapse of the grand piano as it was being shoved off the stage. One leg caved in, and the huge instrument crashed to the floor, narrowly missing the leg of one of the stagehands.

With the Saturday evening concert, the 92nd Worcester Festival passed into history, not as one of the most distinguished in program content, but as one admirably performed and fairly well attended. A bigger audience could not have been desired on Monday and Friday nights, and Tuesday was excellent and Saturday comfortable, but Chorus Night, in spite of the perennial attraction of Elijah (it has been given at least fifteen times in the festival's history), drew only 2,500 listeners. This lack of interest in the organization that gives the festival its reason for being is one of the headaches of President John Z. Buckley and his board. They met on Saturday at noon to discuss this and other problems. It is fairly certain that another large choral work will be chosen next year, and that fewer of choral bits and pieces, which mean nothing as far as artistic achievement is concerned and only clutter up the neat orchestral programs, will be given. At this writing, no commissioning of a new work is contemplated.

THE opening concert on Oct. 22 had a new name, *The Music You Asked For*. Its program and that on Tuesday consisted largely of works that ranked high in the 1950 balloting. The scheme has been continued, and will provide suggestions for the 1952 Worcester Festival.

Alexander Hilsberg and the alert

Philadelphia Orchestra players gave glowing accounts of Tchaikovsky's familiar *Romeo and Juliet* and his *Nutcracker Suite*. Even Liszt's somewhat bombastic *Les Préludes* seemed worth while, although it would have been pleasant to use those minutes for a second appearance by Eugene List, the piano soloist. The young artist played Gershwin's *Rhapsody in Blue* as if it were fresh and new, with a crisp touch.

The chorus, directed by Boris Goldovsky, sang *The Dark-eyed Sailor* and *Greensleeves*, two Vaughan Williams folk-song settings, with piano accompaniment, and, with organ, Parry's *Jerusalem*. Mary V. Lynch and William Self were the accompanists. Later there were three spirituals, listed as a cappella but actually sung with piano. The sections were well-balanced, the tone was full, and the diction was fairly creditable. While the choral selections were not of momentous musical worth they represented a big advance over last year's choices for the corresponding program. The second concert, on Oct. 23, was a triumph for Eugene Ormandy and Benny Goodman. Prokofieff's *Classical Symphony* sparkled and sang, and the Polka and Fugue from Weinberger's *Schwanda* were joyfully sonorous. Strauss's *Death and Transfiguration*, heard here often, seemed to hold new beauty and power. Coming directly after Mr. Goodman's jazz medley, it faced an acid test, and succeeded in quieting the buzzing audience and holding its undivided attention to the end.

Mr. Goodman's playing of the Mozart Clarinet Concerto made Worcester history, for there have been few times when an instrumentalist other than a pianist or violinist has assumed a solo role. His technique was virtually impeccable, and he gave a worthy reading of the concerto. Mr. Goodman later played four jazz tunes, in a "symphonic" arrangement. The Philadelphia Orchestra did its best to be jazzy; Mr. Goodman did not force the issue, and played smoothly. The medley ranged from Gershwin's *The Man I Love* to Henderson's *Stomp*. Confrey's *Dizzy Fingers* had to be repeated. Some members of the festival constituency were shocked, but the audience as a whole relished the affair.

—JOHN F. KYES

Lehmann Named Director Of Two French Opera Houses

PARIS.—Georges Hirsch, who was relieved by the French Parliament of the directorship of the French National Theatres (the Opéra and the Opéra-Comique), has been succeeded by Maurice Lehmann, formerly director of the Châtelet Theater.

MEPHISTO'S MUSINGS



Nommes de Guerre

The following press release came in the other day. It speaks for itself:

"Since his name did not sound 'operatic' and it was a popular custom for American singers to adopt Italian names, Francis Valentine Dinhaupt became Francesco Valentino when he started his career. Now that American artists have come into their own the well-known Metropolitan Opera baritone has decided to Americanize part of his name and henceforth will be known as Frank Valentino."

Making up stage names has always been a popular gambit — amounting almost to a hobby in itself—with singers. Most of the famous castrato singers of the eighteenth century took single pseudonyms—Farinelli, by far the most famous, was born Carlo Broschi—and the practice has continued.

There have been various reasons for changes in the names of public figures, but the reason given by Mr. Valentino is one of the most common among singers. Since the beginning of opera it has always been generally considered that the best singers come from Italy, the land of bel canto. A non-Italian name, except in special cases, was (and to a certain extent still can be) a real handicap to a singer. Thus the Canadian tenor Edward Johnson became, by simple translation, Edoardo di Giovanni during his early days in Italy. When he came to the Metropolitan he changed it back again and has been Edward Johnson ever since. You can still find arias recorded by Edoardo di Giovanni in shops that specialize in old records. Frances Alda was born Frances Davis, in Christchurch, New Zealand, in—oh well, what difference does the year make anyway? Florence Austral, another Antipodean, was born near Melbourne. She reversed the process of Italianization, and first sang under the name of her step-father, Fava, before taking her geographical surname. Nellie Melba was born Helen Mitchell, but took her stage name from her birthplace — Melbourne. Emma Nevada's name had nothing to do with her birthplace. She was born Emma Wixom, in Alpha, Calif., and took the name of Mlle. Nev-

ada for her English debut. I don't know about Marie Montana.

Lillian Nordica's real name was Norton; and Marguerita Sylva, who was considered a great Carmen in Europe from the turn of the century to the first World War, was born Marguerite Alice Helene Smith. She was given her stage name by William Schwenk Gilbert, the librettist half of Gilbert and Sullivan. Rita Fornia's real name was Newman, and she was born in San Francisco. Lina Pagliughi didn't have to change her name when she went to Italy and became the leading coloratura of the 1930s and 40s, but she was born in San Francisco too.

Rosa Raisa, the old Chicago Opera's great dramatic soprano, now teaching in Chicago, took her name before coming to this country; but she was born in Poland, where it might be supposed that Raisa is not a common name. Bianca Saroya, who sang with such fine Italian style for the San Carlo Opera Company and who now teaches in New York, was born Alma Weisshaar, in Philadelphia. Cyrena Van Gordon changed her name from Emeline Pocock, and who could blame her?

Among the men, Richard Bonelli, formerly of the Metropolitan and now of the New York City Opera, was originally Richard Bonn. Joseph Bentonelli, who sang with the Chicago Opera and now teaches at the University of Oklahoma, was born Joseph Benton.

To get away from singers for a while, Olga Samaroff, who was one of the most famous of American piano teachers, was born into the Hickenlooper family and christened Lucy. There was (may be still is) a violinist named Mischa Violin. Vladimir Dukelsky (for serious compositions) and

roles with the Chicago Opera years ago, had three names—his real one, Archer Cholmondeley; a transitional one, Archer Chamlee; and, finally, Mario Chamlee. Comes of being Welsh, but he was born in Los Angeles. Frances Peralta (this one, like many of those already noted, is more fun if translated) was the daughter of the noted, British portrait painter, J. H. E. Partington. But who would want an Aida whose name was Phyllis Partington? A Yum-Yum, maybe; an Aida, no. Queena Mario was born Queena Tillotson, in Akron, Ohio.

The list is long and the space is short. If anybody has some more interesting changes send them on; if there is somebody whose name you wonder about, I will try to find the facts.

Opera 1884

To read the outraged comments of certain music critics on current operatic production you might get the idea that they alone had discovered poor settings and bad stage direction or that deficient operatic staging had been developed within the last ten years as a special insult to their critical faculties.

It doesn't take much browsing through old newspapers and magazines, though, to discover that critics have always been like that. Maybe there were good productions and good operatic actors in the old days, but the bad ones got a good deal of space in their time, as now.

Here are two excerpts from the British magazine *Punch*. The first, dated Aug. 2, 1884:

"No idea of stage management among the Germans—that is to

Germont père, attired in a burlesque of Charles II costume."

The second, dated Nov. 15, the same year, is an open letter to Carl Rosa, whose position roughly paralleled that here of Fortune Gallo during the palmy days of his San Carlo Opera Company. It takes a somewhat rosier view:

"Dear Carl Rosa,

"The Italian Opera at Her Majesty's promises well. I went first night, to hear the *Barbiere*. Ah! how delightful. Signor Padilla, as you know, is a capital Barber, full of humour and never a buffoon. The only misfortune is that he has a far more distinguished presence than his employer, Count Almaviva, who is not much of a gay dog, and looks as serious as if he were a member of some Church-and-Stage Guild. To hear Rosina (Mme. Laura Ségur) sing, and, indeed, to hear the entire Opera sung, played, and acted as they do it at Her Majesty's, is a real treat to those who love the old school of melodious Italian Opera.

"And what a novelty to get away, for one night, from antiquarian correctness, from wearying details of archaeological research, and from a bewildering wealth of spectacular display, to the haphazard take-us-as-you-find-us scenes with which, under the present circumstances, the Italian Operas, in a sort of scratch season like this of energetic Mr. Hayes's, have to be satisfied.

"My dear Rosa, don't make any mistake. Give us good singing and good acting, and bother the buttons, and hang the architecture! Why, bless you, here was the first Scene of the *Barbiere* played in full view of the dome of St. Paul's, and Almaviva and Figaro serenaded Rosina in front of a tumble-down old house somewhere out of the Strand, in the E. C. District, on the wall of which was distinctly visible the brass-plate of a London Fire Insurance Office, and where on a small door could easily be deciphered the word, 'Office.' What does it matter as long as the singing and the acting is all you desire? I know you sincerely hope that this attempt will be well supported, as every little well done goes to encourage the musical taste of the people, and undoubtedly we ought to have a National Opera-house with you at the head of it, and Hayes your chief secretary to copy out your musical notes, and in the evening to go in front and take a few bars rest. Success to the venture, says

Yours truly,
NIBBS."

Tid-bits

- There is a sign on the main street of Sayville, Long Island, that says simply "The Barber of Sayville."

- Words of One Syllable: "These boys have fine, large voices—Davis' tenor enhanced by the unobtrusive microphone, Shigeta's baritone subdued by a natural modesty and charming diffidence. What they sang was relatively unimportant." (From a Honolulu, T. H. newspaper review.)



ORCHESTRA CONCERTS

Mitropoulos Presents Rediscovered Haydn Work

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. Carnegie Hall, Oct. 21, 2:30:

Passacaglia Satie
(Transcribed by David Diamond)
Symphony No. 80, D minor Haydn
(First time by the orchestra)
Symphony No. 1, D major Mahler

How long it is taking the unfamiliar Haydn symphonies to make their way into our over-Mozartized repertoire! The D minor symphony played by the Philharmonic-Symphony for the first time at this Sunday matinee was recovered and put together by Alfred Einstein in the middle 1930s, and introduced to New York in 1939 by Fritz Stiedry in a concert of the New Friends of Music.

Since then it has remained untouched, although it is a fascinating and rarely original work. It has not quite the size and scope of the later and better-known Salomon symphonies, but its materials are fully as beautiful and much more surprising and unorthodox. The waltz-like second theme of the first movement prefigures Schubert not only in its Viennese tilt, but in the exploratory freshness of its modulations. The trio of the scherzo announces the arrival of full-blown romanticism, and even suggests the parallel passage in Sibelius' Second Symphony. Every bar of the work is live and wide-awake, as though Haydn were discovering an expressive and dynamic range he had not investigated before.

The program opened with David Diamond's heavily unsuccessful transcription of Satie's trifling Passacag-

lia, and proceeded after the intermission to a performance of Mahler's First Symphony that was large in conception and eloquent in communication.

—C. S.

Aldo Ciccolini Soloist With Philharmonic-Symphony

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. Aldo Ciccolini, pianist. Carnegie Hall, Oct. 25 and 26:

Prelude, Chorale, and Fugue Franck-Pierné
Wallenstein Trilogy D'Indy
(first performance by the orchestra)
Piano Concerto, A minor Schumann
The Sorcerer's Apprentice Dukas

Dimitri Mitropoulos observed the hundredth anniversary of the birth of Vincent D'Indy by conducting the New York Philharmonic-Symphony in its first performance of all the pieces that make up the trilogy Wallenstein. Of the three, only the first, Wallenstein's Camp, has been heard very much here; the other two—Max and Thekla and The Death of Wallenstein—were unfamiliar and probably will remain so until the end of time. For the music Schiller's drama inspired D'Indy to write in the 1870s and 80s now sounds very faded and old-fashioned. It is not that Wallenstein is not a thoroughly professional job of composing. Its tunes are good ones; its orchestration is clean; its style, full of subsumed Wagnerisms, is direct and never untasteful. But it lacks drive and conviction; it is honest but shapeless. The three pieces seemed very, very long. The performance, too, seemed uninspired.

To the Schumann concerto Mr. Ciccolini brought a crisp if not impeccable technique and what seemed to be honorable musical intentions. He did his best playing in the final Allegro vivace, which he delivered with a bounce and breadth of line that had been missing previously. The first movement was lacking in over-all shape, and the central Andantino grazioso, taken considerably too fast, was almost entirely lacking in romantic grace.

The Pierné orchestration of Franck's Prelude, Chorale, and Fugue served only to remind the listener of how thoroughly pianistic a piece it is. It was glutonously rich in instrumentation (not everybody would have thought to use two harps and full battery) and completely lacking in charm or real effectiveness.

—J. H., Jr.

Constance Keene Makes Philharmonic Debut

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. Constance Keene, pianist. Carnegie Hall, Oct. 27:

Prelude, Chorale, and Fugue Franck-Pierné
Wallenstein Trilogy D'Indy
Concerto in E minor Chopin

Constance Keene's performance of Chopin's Concerto in E minor, in her first appearance with the New York Philharmonic-Symphony, was of exceptionally high caliber. This young American pianist did not have great physical power at her command, but only in the ringing counter-theme of the rondo was this lack at all disturbing. Apart from one or two spots where she did not sustain the legato line, she gave a performance of the utmost precision, in which every note of Chopin's lacy filigree stood out



Constance Keene Aldo Ciccolini

with magnificent clarity. She traced out the over-all line and placed every detail with intellectual awareness, yet never lost the spontaneity of her expression. There was an echo of tradition in her treatment of the closing measures of the first movement, which the pianist played unaccompanied, in the manner of Josef Hofmann.

Dimitri Mitropoulos supplied the soloist with an admirably dovetailed accompaniment, judicious as to tempos if overloud for proper balance at the climaxes. The Franck-Pierné Prelude, Chorale, and Fugue, and D'Indy's Wallenstein trilogy—repetitions from Thursday and Friday—completed the program.

—A. B.

Ciccolini Plays Second Liszt Concerto

Liszt's A major Piano Concerto served as Aldo Ciccolini's solo vehicle when he appeared again with the New York Philharmonic-Symphony, on Sunday afternoon, Oct. 28. In a technically efficient performance, full of pianistic niceties (Mr. Ciccolini can taper a phrase quite elegantly when he wants to), the soloist brought little

(Continued on page 20)

RECITALS

Anne Wilson, Soprano Carnegie Recital Hall, Oct. 15

Ann Wilson scheduled an ambitious program for her second New York recital, with Paul Ulanowsky as her accompanist. She sought at all times to make her songs meaningful to her audience, and her average of success in this was well above that usually reached by most singers still in their twenties. While the panoramic emotional demands of Schumann's *Frauenliebe und Leben* are seldom completely fulfilled by young artists, Miss Wilson's warm and affectionate account of it was commendable. Leo Blech's Songs for Children were better suited to her, and she did well with them. The tremolo in her voice was especially disturbing early in the program, but she brought it under better control as the evening progressed. She did not, however, improve the reliability of her low tones or overcome a tendency to flat on sustained notes.

—A. H.

Fredell Lack, Violinist Town Hall, Oct. 19

In a program made up of Corelli's Sonata in D, Op. 5, No. 1; Beethoven's Sonata in G, Op. 30, No. 3; Saint-Saëns' Concerto in B minor; Arthur M. Berger's Duo No. 2 (1951) in its first performance; and short pieces by Kroll, Szymanowski, and Fernandez-Arboz, Fredell Lack once more demonstrated that she is a violinist of solid musical and technical attainments. Her tone was a bit small, but her approach was so musically refined that this shortcoming was disturbing only in the Saint-Saëns concerto—a curious program choice from an otherwise forward-looking and intelligent musician. The concerto needed a rich, full tone and a sweeping sense of line, for which careful shaping of detail, skillful

handling of the phrase, and all the other neatly chiseled virtues of the violinist's playing did not quite compensate, but these same qualities abounded in her other performances, with consistently charming results.

Mr. Berger's Duo marks a departure for the composer. To the Copland-Stravinsky background are added elements of Schönbergian atonality in a sophisticated synthesis. Improvisatory rhythmic filigree merges with the composer's predilection for syncopation, and there are striking pages such as the fusion, towards the end, of the jagged line of Copland and the sensitive chromatic changes of Schönberg—a fusion that cleverly manages to remain within a tonal center. David Garvey was the capable accompanist.

—A. B.

Composers' Forum McMillin Theatre, Oct. 20

Lionel Novak and Bryan Dority were the two composers represented in the season's first concert of the Composers' Forum, now under the direction of Peggy Glanville-Hicks. The concerts are sponsored by the Jean Tennyson Foundation in cooperation with the New York Public Library and Columbia University, with assistance from the Alice M. Ditson Fund. Although none of the works in this program was strikingly original or urgent, some indicated unmistakable talents. Technically, Novak is the more skilled of the two. He handles his materials—a predominant chromaticism of melodic line and a simple application of the twelve-tone system—with the utmost self-assurance. His style is as a whole impersonal. Of the Novak works performed, the best was the Trio for Violin, Clarinet, and Cello (1951). The Sonata for Violin Solo is written with technical mastery, but it is too close to models by Bach and Bartók. Four Pages from a Musical Diary (1944) is no more than a conventional piano piece.

Dority, on the other hand, is still



Fredell Lack Janice Moudry

somewhat on the loose technically, and it is difficult to discover a well-defined style in his music. However, his compositions have expressive urgency and an inspirational quality. His two works in this program presented a striking contrast. The Sextet for Woodwind and Trumpet (1948) is a complete failure, because the composer lacked means to realize its satiric content and approached his aim in a somewhat vulgar manner. The chamber cantata Romeo and Juliet (1948) (for soprano, tenor, harp, viola, double-bass, and winds) is a very effective work. The vocal line is ably and expressively handled, and the not unoriginal sound of the accompanying instrumental combination is successful in creating an atmospheric background. Among the many participants in the concert were Orréa Pernel, who played Novak's difficult Violin Sonata perfectly; and Gladys Spector, soprano, and Robert Price, tenor, who were outstanding in Dority's cantata. All of the works were being heard for the first time in New York.

—A. S.

Ingus Naruns, Cellist Town Hall, Oct. 20 (Debut)

Ingus Naruns, Latvian cellist who won the 1949 International Artists Contest in Geneva, Switzerland, was assisted by Hugo Strauss, pianist, in his American debut recital. Mr. Na-

runs' playing revealed sound musical instincts backed up by assured technical facility and unimpeachable taste. His restrained style well suited the opening works in the program—the Frescobaldi-Cassadó Toccata and the Francoeur-Trowell Sonata in E major, but it seemed almost timid in the remaining major compositions—Beethoven's Variations on a Mozart Theme, Tchaikovsky's Variations on a Rocco Theme, and Strauss's Sonata in F major, Op. 6. Had Mr. Naruns' performances been characterized by a more ebullient spirit and a somewhat richer tone, they would have aroused enthusiasm in addition to respect.

—A. H.

Calvin Dash, Baritone Town Hall, Oct. 21, 5:30

Calvin Dash, winner of the third annual award of Jugg, Inc., presented a fresh and varied program that included unfamiliar arias by Handel and Bach and lieder by Schubert and Wolf, Poulenc's Chansons Gaillard, and a closing group of songs in English. A young baritone of poise and an assured stage presence, Mr. Dash approached every selection with musical intelligence and real dramatic flair. He was at his most convincing in songs of pathetic cast, and his delivery of David Diamond's David Mourns for Absalom was outstanding. His success in suggesting the emotional tenor of every piece helped to lend interest to his interpretations in spite of limitations of range and resonance. Emanuel Balaban was the excellent accompanist.

—A. B.

Alfred Breuning, Violinist Carnegie Hall, Oct. 21, 5:30 (Debut)

Alfred Breuning, concertmaster of the New York City Opera orchestra, found time in the midst of the current opera season to play his first

(Continued on page 16)

Boston Audience Hears

Roussel's Piano Concerto

THE Boston Symphony's second pair of concerts, on Oct. 12 and 13, brought the first Boston performance of Albert Roussel's Piano Concerto, with Alexander Borovsky, that admirable pianist and fine musician, in the role of soloist. Why Boston has never been offered this work before is hard to calculate, especially since Mr. Borovsky was soloist and Serge Koussevitzky conductor at the premiere of the score in Paris in 1928.

This is a peculiarly French concerto, light, effervescent, tart, and in certain pages waggish and droll. The Adagio is a tissue of beautiful sound—some say inspired by Roussel's exposure to the gamelan orchestra of Java—spiced by subtle dissonance, and full of those long-drawn but unsentimental melodies that the French command so well. The work looks and sounds difficult, but the performance seemed to lack nothing in the way of proficiency, interpretative salience, and color.

For good measure, Mr. Borovsky also was heard in Bach's D minor Piano Concerto. Everything was clear and unforced, admirably proportioned, and intellectual without pedantry or dryness.

Mr. Munch began with Beethoven's Egmont Overture and ended with Brahms's F major Symphony. Here was a true classic performance of classic music—neither pallid nor academic but eloquent and superbly controlled.

An all-Beethoven program occupied the orchestra on Oct. 26 and 27, following its return from the annual midwestern tour. Jascha Heifetz was soloist in the Violin Concerto. Mr. Munch began with the Eighth Symphony and included the Third Leonore Overture.

It was enjoyable, indeed, to have Mr. Heifetz back as symphony soloist. It was not only a matter of his flawless technique and bright, floating tone, but also of superlative style, understanding, and musicianship—the grasp-in-maturity of musical profundities.

There were some shortcomings of

execution at the outset of the Eighth Symphony—entrances that were jittery and not right on the beat—and the speed of the overture threatened momentarily to run away with all hands. These faults, beyond all doubt, were attributable to fatigue after the tour. Even so, the symphony went with more delicacy than it had when Mr. Munch first conducted it here, as guest conductor in 1948, and the concerto benefited by a miraculous return to Boston Symphony perfection.

The first non-orchestral concert to light a major concert hall was an appearance by the General Platoff Don Cossacks at Jordan Hall on Oct. 14. Nicholas Kostrukoff directed the well-disciplined group of singers, and the concert was notably enjoyable.

The Boston recital debut of Victoria de los Angeles, at Symphony Hall on Oct. 28, was both the first event in Aaron Richmond's 1951-52 Celebrity Series and a very special event of the entire season. Those who had heard Miss De los Angeles as Mimi in the Metropolitan Opera's performance of *La Bohème* last spring knew what to expect. But for many others the sensuous beauty of the Spanish soprano's voice, its warmth and flexibility, and the rare finesse that clothes her phrasing, enunciation, and general expression must have been a most enjoyable surprise. Her expert accompanist was Paul Berle.

With Miss De los Angeles' recital Mr. Richmond entered his thirtieth year as a concert manager in this city. Among the illustrious recitalists and ensembles heard and seen under his management have been Ignace Jan Paderewski, Sergei Rachmaninoff, Ernestine Schumann-Heink, La Argentina, John McCormack, the Sadler's Wells Ballet, the Ballet Russe de Monte Carlo, Artur Rubinstein, Vladimir Horowitz, and Jascha Heifetz. It is estimated that he has sponsored for local music lovers a total of 950 events. Today, he also sponsors concert series in Springfield, Hartford, Providence, and Andover.

It was enjoyable, indeed, to have Mr. Heifetz back as symphony soloist. It was not only a matter of his flawless technique and bright, floating tone, but also of superlative style, understanding, and musicianship—the grasp-in-maturity of musical profundities.

The student orchestra of the New

England Conservatory made its seasonal bow at Jordan Hall on Oct. 16. Usually it takes a few months for such an ensemble to play well together, but this year's orchestra is unusual for the high level of its individual and collective talent. From the outset, Malcolm H. Holmes drew from the strings a quick response and a bright, incisive, and accurately pitched tone. The woodwinds and brass were nearly as good.

The program included two Mozart symphonies; Telemann's A minor Suite, with Harry Kruger, a young flutist of excellent professional promise, as soloist; and Schumann's D minor Symphony.

Larry Walz, a young pianist of facile technique and good, conventional interpretative powers, gave a praiseworthy recital at Jordan Hall on Oct. 24. The program included an impressive sonata by a hitherto unknown young composer, Eugenia Lee Morton. The work has two movements, a theme and variations and a toccata. The third sonata by the composer, it has inventive power and original thematic treatment. It is fresh and unpretentious, but decidedly interesting.

—CYRUS DURGIN

Anderson Awards Announced for 1951

Georgia Ann Laster, of Los Angeles, won the \$1,000 award in the 1951 competition conducted under the auspices of the Marian Anderson Scholarship Fund. Second prize went to Herbert Gant, of Boston. Gloria Davy, of Brooklyn; Doris Mayes, of Philadelphia; and Jan Gbur, of New York, tied for third place.

Miss Anderson established the fund with the \$10,000 Bok Award she received in 1941. Among the more than thirty singers who have won a total of \$20,000 since then are Genevieve Warner, of the Metropolitan Opera, and Camilla Williams and Rosalind Nadell, of the New York City Opera.

Carnegie Hall To Sponsor Tour

A sixty-member symphony orchestra and sixteen dancers, appearing under the name of The Carnegie Pops, will be sent on a nation-wide tour next season under the auspices of Carnegie Hall, Inc. Produced under the direction of Robert E. Simon, Jr., president of Carnegie Hall, and booked by David Libidins, the company will begin its tour following a New York appearance in October, 1952.

New Orleans Opera Gives Two Productions

NEW ORLEANS.—The New Orleans Opera House Association inaugurated its 1951-52 season with performances of *La Traviata* on Oct. 11 and 13. Delia Rigal provided plausible acting and distinguished singing in the title role; Brian Sullivan was a fine, virile-voiced Alfredo; and Robert Merrill made a very effective elder Germont. Madeline Beckhard, chorus master, was called on at the last minute to stage the opera, and she did a creditable job. Walter Herbert's conducting gave the score vitality, and Leila Haller, ballet mistress, choreographed the ballet.

On Oct. 25 and 27, Fledermaus was given, with Regina Resnik as a delightful Rosalinda, Lois Hunt as a scintillant Adele, Mr. Sullivan, Thomas Hayward, John Brownlee, John Shafer, Hugh Herbert, John Wengraf, Viletta Russell, Warren Gadpaille, and Allen Binkley. All were highly effective in their respective roles. Mr. Herbert seemed to revel in the score, and Felix Brentano's stage direction was expert. The sets were designed by H. M. Crayon, who has established himself as a valuable asset to the organization.

—HARRY B. LOËB

New York City Ballet To Offer Two Premieres

The New York City Ballet will add seven works to its repertoire during its season at the New York City Center from Nov. 13 through Dec. 16: *Tyl Eulenspiegel* (world premiere), with choreography by George Balanchine, music by Richard Strauss, and scenery and costumes by Esteban Francés; *Tintagel* (world premiere), with choreography by Frederick Ashton and music by Arnold Bax; *Swan Lake* (new to the company), with choreography by Balanchine after Lev Ivanov, music by Tchaikovsky, and scenery and costumes by Cecil Beaton; *Lilac Garden* (new to the company), with choreography by Antony Tudor, music by Ernest Chausson, scenery by Horace Armistead, and costumes by Karinska; *Apollo, Leader of the Muses* (new to the company), with choreography by Balanchine, music by Igor Stravinsky, and costumes by Karinska; *Four Temperaments* (revival), with choreography by Balanchine and music by Paul Hindemith; and *The Fairy's Kiss* (revival), with choreography by Balanchine, music by Stravinsky, and scenery and costumes by Alice Halicka.

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Glory, Hallelujah! The Tax Is Repealed

AT a cost of \$3,500, the Metropolitan Opera Company has just reprinted its entire batch of tickets for the 1951-52 season. Far from lamenting the expenditure in a budget so tightly planned that it includes not a single penny for unforeseen incidental expenses, the management is rubbing its hands with pleasure, for the \$3,500 outlay is countered by an estimated increase of \$500,000 in the 1951-52 season's net income. This generous bit of largesse is the contribution of Congress, which on Oct. 13 removed the twenty per cent tax on admissions to opera performances, symphony concerts, and musical events sponsored by educational and charitable institutions and various non-profit, audience-membership associations.

Relief from the admissions tax will cut the anticipated 1951-52 loss of the Metropolitan Opera to "manageable proportions," according to George A. Sloan, chairman of the board. Last year's deficit was \$462,000; increased expenditures for salaries and materials would have made the loss of the forthcoming season substantially larger if the tax had not been eliminated, enabling the opera association to pocket the full box-office amount of each ticket.

The new legislation also gives the nation's symphony orchestras greater hope of maintaining themselves without making damaging budgetary cuts in the face of mounting costs of operation and declining contributions from private sources. Although the orchestras were required to collect the tax on tickets sold for all performances given before Nov. 1, the portions of season tickets granting admission to concerts after that date are exempt from taxation. In the case of the New York Philharmonic-Symphony, the increase in income will amount to approximately \$50,000 this season, and somewhat more in future seasons. This will not be enough to eliminate the deficit, but it will reduce it somewhere between a third and a half. Other orchestras throughout the country will benefit from the change in proportion to the extensiveness of their schedules. In some instances the difference in income may be enough to avert a real threat of insolvency.

The individual Civic and Community groups throughout the country are also in a position to improve their finances, if they decide, like the Metropolitan Opera and the orchestras to keep their subscription prices unchanged and pocket the twenty per cent differential. Tax remission is granted to these groups singly, on the ground that they are local non-profit associations functioning under community sponsorship. The central New York organizations, Civic Concert Service and Community Concert Service, are in no way affected by the legislation; they are not management, but administrative organizations engaged by the separate local Civic and Community sponsors. Similarly, the artist management, such as Columbia Artists Management and National Concert and Artists Corporation, do not fall within the exemptions of the new bill, since they are in essence, agents for individual artists and are not legally responsible for putting on concerts. Admission fees to concerts and concert series presented by local managers in the hope or expectation of making a profit are still taxable, since such undertakings are not held to be educational, civic, or eleemosynary in nature.

From the immediate, practical point of view the decision of Congress to remove,

at long last, the penalizing tax from tickets sold by leading—and nearly always money-losing—musical institutions is important primarily because it gives the omnipresent wolf a hearty push away from the door. The long-range implications of the exemption, however, are even more significant. From time immemorial, Congress has been cold, if not actively hostile to artistic endeavors. The sparing of idealistic musical endeavors in a time of great pressure for general tax increases indicates that Congress is beginning to realize—thanks, in large measure, no doubt, to the eloquent and reasonable representations before the Senate finance committee of Mr. Sloan and Floyd G. Blair, chairman of the Philharmonic-Symphony—that the artistic life of the country both requires and deserves special nurture.

The time may still be far off, and may indeed never come, when the Federal government provides subsidies for operatic and orchestral institutions. But the enlightened attitude of Congress in framing the tax bill stands in striking contrast to the nihilistic views of earlier Congresses. It cannot fail to encourage those local governments that are already making financial contributions to musical activities, and to create a prevailing temper in which other cities, and even states, governments may be willing to consider doing so.

A Call to Arms For American Music

FROM the National Music Council comes a call to arms to protect the interests of the American composer. A recent statement revealed that "the National Music Council's annual survey of major symphony orchestra programs for 1950-51 gives good grounds for genuine alarm as to the future of creative music in our country. The number of compositions by native-born musicians on these programs has been steadily declining during the past three seasons. During 1950-51 the major orchestras performed the smallest number of American works since the 1941-42 season." At the last executive committee meeting of the National Music Council it was decided to bring this situation to the attention of the daily and music press of the country, to music schools and other agencies.

Since 1943, MUSICAL AMERICA has made an annual survey of the repertoire of leading symphony orchestras in both large and small cities. Although the orchestras covered in this survey have not always been exactly the same ones as those included by the National Music Council's survey, and although the statistical set-up has not been identical, the two surveys check together sufficiently closely to confirm each other's findings. MUSICAL AMERICA's 1950-51 survey also reveals that the percentage of American music on orchestral programs during that season was the lowest it has been in the last nine years. While the decline is not so great as to cause despair, it is steady enough to stir alarm, for MUSICAL AMERICA's survey also confirms the National Music Council's findings.

The record of American orchestras in their treatment of the native composer in the past ten years has been encouraging until recently. It is only fair to state that the advance over the situation twenty years ago has been tremendous. But it can do no harm to fight to preserve this good record, now that danger signals have appeared. While grateful for past improvement, we must think of the future now.

Musical Americana

THE National Music Council has awarded a citation to **George Szell** for his "outstanding and distinguished contribution to the development of American music." **Howard Hanson**, president of the council, went to Cleveland to present the citation to the conductor of the Cleveland Orchestra. **Myra Hess** will return on Jan. 6 for her annual American tour. The pianist's only New York recital is scheduled for Jan. 26 at Carnegie Hall. On Nov. 13, **Aaron Copland** began his series of six Charles Elliot Norton lectures at Harvard University, which will be called *Music and the Imaginative Mind*. **Patricia Neway** and **Gold and Fizdale** were the assisting artists at the first lecture.

The **Loewenguth Quartet**, completely recovered from the injuries sustained by its members in an automobile accident last January near Rochester, N. Y., has been actively touring France, Switzerland, and Germany since September. It will return to this country in January, 1952. After completing his engagement with the San Francisco Opera Association, **Paul Breisach** went immediately to Vancouver, B. C., to conduct the Vancouver Symphony in three pairs of concerts. **Eleanor Steber**, making a six-week tour of the Midwest before the opening of the Metropolitan Opera season, was the first soloist with the newly reorganized Detroit Symphony, under the direction of **Paul Paray**. The soprano is including in her recital programs **Samuel Barber's** *Nuovella*, which has a text drawn from James Joyce's *Finnegan's Wake*. When **Adolf Busch** reached his sixtieth birthday last summer, while the Marlboro School of Music was in session, classes were suspended and everyone gathered at **Rudolf Serkin's** house at Brattleboro, Vt., for a big surprise party for the violinist.

Zeta Epsilon chapter in Chicago will install **Rafael Kubelik** as national patron and his wife as national honorary member on Dec. 13 at its annual Delta Omicron founders-day celebration. **Leonard Rose's** first appearances in his concert tour were with the Chicago Symphony on Oct. 25, 26, and 29, in Chicago and Milwaukee. The cellist is making his initial tour as a soloist this season. **Lauritz Melchior** began a two-week engagement at the Chicago Theatre on Nov. 9. The tenor was accompanied by an orchestra and his own chorus. **Ruggiero Ricci** returned to the United States early in November after a seven-week tour of Europe and a two-month tour of South America.

Tribute was recently paid in Zurich to **Pablo Casals** through the performance of his *Sardana*, composed for forty cellos. **Gerard Souzay** made his operatic debut last summer in Purcell's *Dido and Aeneas*, in Brussels, and later appeared in Cimarosa's *Il Matrimonio Segreto*, at the Aix-en-Provence festival. **Jan Smeterlin** arrived in New York from London on Nov. 2 for a series of concert appearances. The pianist last visited the United States in 1944. **Byron Janis** was soloist under the direction of **Désiré Defauw**, and **Daniel Ericourt** under the direction of **Jascha Horenstein**, in recent Buenos Aires orchestral concerts. **Zinka Milanov** will give her first New York recital at Carnegie Hall on Feb. 10.

Artur Rubinstein gave a recital and **Robert Casadesus** appeared with the Brussels Philharmonic in the Belgian capital in October. **Julius Katchen** flew to London in September to appear on tour in England with the Halle Orchestra, with **Norman del Mar** as conductor. For the balance of the year he is filling engagements in Holland, Belgium, France, Germany, Greece, and Turkey. The pianist will return to the United States in January for a western tour. The **New York Trio** will begin its 1951-52 season with a debut concert in Boston on Nov. 18. The ensemble includes **Fritz Jahoda**, **Rachmael Weinstock**, and **Otto Dori**. **Frieder Weissmann** has signed a three-year contract as conductor and musical director of the Havana Philharmonic. **Hortense Monath** was piano soloist with the Rhode Island Philharmonic in its first program of the season. The orchestra, conducted by **Francis Madelena**, gives each program in five cities. **Pearl Primus** and her group, now on a tour of Europe, North Africa, and Israel, danced in a command performance in London in October.

Last summer **Cornelius Van Vliet** gave a recital in Morelia, Mexico, at the 241-year-old conservatory there. The cellist has been engaged for two appearances in the Mexican capital next April. **Vera Franceschi**, who has been appearing in concert in Europe since the spring of 1950, has returned to this country for a tour this season. **Heinz Unger** is back in Toronto after his first visit to Buenos Aires, where he conducted five concerts. **Lillian Moore** has begun an extended midwestern tour that will take her to Nebraska, Iowa, Texas, Missouri, and Oklahoma.



The last act of Wolf-Ferrari's *Die Schalkhafte Witwe*, as produced with unusual success by the Linden Opera, in Berlin, in 1931. To be seen in the foreground are Emanuel List and Vera Schwarz

WHAT THEY READ TWENTY YEARS AGO

Prune, Translate, and Produce

One of the finest things done by the Linden Opera, in Berlin, for some time was the first German performance of Wolf-Ferrari's *Die Schalkhafte Witwe* (*La Vedova Scaltra*). This witty and graceful old Goldoni comedy of the gay widow and her four suitors, and the final triumph of blood over gold, glory, and grace, is a most delightful satire. It is perhaps one act too long but nevertheless bubbles and dances away with the most exhilarating humor.

Philadelphia Is Impressed

Quite incidentally to what is probably his main motive in adventuring into the most cacophonous of the modernists, Leopold Stokowski has achieved a notable by-product—he has so attuned local ears that their owners are willing to take oath that Richard Strauss's *Elektra* is music, and more than that, rich in melody. There was grave doubt on this point when the work was given here 21 years ago, for the second time in America, but the audience cried "Bravo!" when the Philadelphia Grand Opera Company revived *Elektra* on Oct. 29, and applauded the score as well as the heroes of the evening—Fritz Reiner, who conducted, and the 96 members of the Philadelphia Orchestra. The cast included Anne Roselle, Margaret Matzenauer, Charlotte Boerner, Nelson Eddy (making his debut as a member of the company, singing *Orestes*), Irra Petina, Helen Jepson, and Rose Bampton.

Magnificent Gesture

Demonstrating his love for the people of France, Ignace Jan Paderewski has presented a check for 150,000 francs to the music students of Paris. The sum represents the approximate amount that would have been realized on a benefit concert that the great pianist was to have given, but that was cancelled because of the sudden illness of his wife.

That Old Boge

If the union musicians persist in their "unwarranted demands," the National Association of Theatre Producing Managers threaten to fire all musicians and supplant them with machine-made music. It is announced that an English electrician is in New York with a device to replace human orchestras with an electrical machine. (1911)

Both Good and New

Nothing could have been more appropriate to the times nor more convincing evidence that there are today operas that are both good and new than for General Manager Giulio Gatti-Casazza to present

as the first novelty of the season at the Metropolitan Jaromir Weinberger's *Schwanda, der Dudelsackpfeifer* (*Schwanda, the Bagpiper*), on Nov. 7. The work is one that has had almost 2,000 performances in Central Europe these last four years, and its cheerful story cannot help but appeal to dwellers in a troubled world. The performance had great merit. The new German stage director, Hanne Niedecken-Gebhard, gave evidence of no little imagination . . . the settings by Joseph Urban were in his familiar literal manner. . . . Artur Bodanzky had his orchestra firmly in hand . . . the dances arranged by August Berger were excellent . . . Friedrich Schorr sang the title role, and others were Maria Müller, Karin Branzell, Rudolf Laubenthal, Ivar Andresen, Gustav Schützendorf, Marek Windheim, Giordano Paltrinieri, Max Altglass, and James Wolfe.

Opera at Juilliard

Jack and the Beanstalk, the new "fairy opera for the childlike" by Louis Gruenberg to John Erskine's libretto, marks a distinct bit of progress when an institution (the Juilliard School of Music) can prepare with its own forces so worthy an operatic performance. Principals, chorus, and orchestra acquitted themselves with honor . . . the direction of Alfredo Valenti was able in every detail . . . Albert Stoessel led the complex score with great mastery. . . . Julius Huehn took the part of the Giant; Ruby Mercer was the Princess.

On The Front Cover

OSSEY RENARDY, born in Vienna, was already an established artist in Europe when in 1937 he first came to the United States, a country that was soon to become his own. In 1939 at Carnegie Hall the violinist aroused critical attention with his performance of the entire 24 Paganini Caprices. The war interrupted his career, and for four years the young violinist served in the United States Army, during which he played over 400 concerts for his fellow soldiers as well as numerous benefit concerts. In the past two seasons he has appeared in recital and as soloist with symphony orchestras in Chicago, Boston, New York, Rochester, St. Louis, and Houston. He has been engaged to play with the Israel Philharmonic at the end of this year and to make an extensive tour of the main European capitals next January. He will resume his American tour in early February. He has recorded for London Frr records. (Photograph by James Abresch, New York.)

RECITALS

(Continued from page 12)

New York recital. He had been seen and heard previously as an actor and musician in the Broadway production of Marc Blitzstein's opera *Regina*. The young violinist devoted a substantial portion of his program to modern music—Copland's Sonata and Bartók's Second Rhapsody—but his readings of Chausson's *Poème* and slighter works by Kreisler, Debussy, and Wieniawski suggested that he is more at home with nineteenth-century musical conventions. These works were adroitly played, finely phrased, and endowed with grace and sentiment. While Mr. Breuning's technique aroused doubts in Bach's unaccompanied Sonata in G minor, it carried him through the modern works acceptably. Bigger tone, more secure intonation, and a less polite approach could have brought the performances of the Copland and Bartók works near the level of the romantic ones. David Garvey was the accompanist.

—A. H.

Leonard Hungerford, Pianist
Town Hall, Oct. 22 (Debut)

Leonard Hungerford, a young Australian pianist who has been studying in the United States for the last few years, played much of his debut program with unusual insight and emotional power, but since these qualities were not consistently present, the net result was uneven and disappointing. Throughout the four major works in the program—the Bach-Busoni C major Toccata; Brahms's Variations on an Original Theme; Beethoven's A major Sonata, Op. 2, No. 2; and Schubert's Wanderer Fantasy—he sustained the momentum but not always the interest, for the many beautifully turned

phrases would be followed by insensitively played ones, and the precision of rhythms had a tendency to deteriorate. He could produce soft tones that were alternately limpid or characterless, fortés that were richly sonorous or hard and ugly. Inner voices were only sometimes clear, and his judiciously chosen tempos were arrived at often only after a rushing start. Yet the clarity of the Bach fugue, despite the thickness of the transcription, the loveliness of extensive soft passages in the Brahms and Schubert works, the exquisiteness of the phrasing in a Chopin nocturne, and the exceptional grace of the last movement of the Beethoven sonata were constant reminders of a better-than-average ability.

—R. E.

Perry O'Neill, Pianist
Carnegie Hall, Oct. 23

In his second New York recital the Texas-born pianist Perry O'Neill played with attractive musicality a program whose unorthodox arrangement was more striking than its content. He began with five Debussy preludes, which he followed immediately—and ineffectively, from the viewpoint of audience attention—with the pseudo-Debussyan Suburbia suite of the Catalan composer Federico Mompou. MacDowell's Sonata Eroica, the only large-scale work in the list, completed the first half. He rounded out the evening with Bach's E minor Toccata, three out of a set of ten new études by Virgil Thomson (dedicated to Mr. O'Neill and played for the first time) and Chopin items. The Thomson pieces resemble the composer's earlier études in their friendly but satiric references to American popular music and hymn tunes. Mr. O'Neill projected them effectively, and throughout the program played with warm feeling for lyric line, sensitivity to sonorous values, and well-schooled technique. His principal de-

ficiency—an important one to his over-all success—was his failure to achieve large scope or broad continuity of movement. It was an evening of beautifully-played individual phrases.

—C. S.

Daphnée Sylva, Soprano
Town Hall, Oct. 23 (Debut)

Daphnée Sylva, daughter of Marguerita Sylva, built a program around coloratura display items for her first New York recital, in which she was assisted by Stuart Ross at the piano. But it was in an unscheduled work—Adele's Laughing Song from Strauss's *Fledermaus* (in Howard Dietz's English version)—that Miss Sylva's talents found their best employment. The theatrics that seemed so exaggerated and out of place in Italian, German, and French art songs fell into their proper place, and the singer's thin, somewhat fluttering voice was better controlled than at any other time. She achieved a small measure of success with some La-Forge and Mana-Zucca songs also. Since Miss Sylva is petite and attractive and showed a real affinity for the stage, she might have made a better impression as a musical comedy ingénue than as a concert singer.

—A. H.

Bernhard Weiser, Pianist
Town Hall, Oct. 24

Bernhard Weiser demonstrated his considerable pianistic gifts most persuasively in Harold Shapero's Sonata No. 1, in D major, and Prokofieff's Toccata, Op. 11. Clean, precise, detached, even brittle, playing was in order in these works, and the pianist dispatched them with technical aplomb. Mechanical dexterity was not quite enough, however, to realize completely the atmospheric patterns of three pieces from Ravel's *Miroirs* or the chaste lines of Mozart's Rondo in A minor. High speed gave a kind of virtuosic élan to Chopin's Scherzo in B minor, but at the same time the pianist did little more than skid over the emotional surface of the work; and, however creditable the accuracy of his pianistic maneuvering, the metallic, punched tones he produced were extremely distressing in his rather cold-blooded performance of Schumann's Sonata in F sharp minor.

—A. B.

Janice Moudry, Contralto
Town Hall, Oct. 26

More than half of Janice Moudry's second New York recital was given over to songs and arias in German, and, aided by Paul Ulanowsky's magnificent accompaniments, she proved that she was justified in allotting much of her time to Schubert, Brahms, Wolf, and Strauss. Her warm and lovely voice (which sounded more like that of a mezzo-soprano than a contralto and lacked body in its very low tones) was a fine instrument for their songs, and generally she projected their sentiments with reasonable conviction and understanding. Schubert's *Die Forelle*; Wolf's *Das verlassene Mägdelin*; Strauss's *Traum durch die Dämmerung*; Debussy's *Beau Soir*, from a French group; and Morley's *It Was a Lover and His Lass* were among her most persuasive offerings. Two excerpts from Bach cantatas were almost a total loss, since Jerome Roth's oboe obbligatos in both of them were too loud for Miss Moudry's restrained, sensitive singing. Her chest tones were rough in Schubert's *Der Tod und das Mädelin*, Brahms's *Sapphische Ode*, and *O don fatale*, from Verdi's *Don Carlo*, and all of them suffered as a result.

—A. H.

Hortense Love, Soprano
Town Hall, Oct. 28, 3:00

A subtly pointed performance of Poulenc's *Cinq Poèmes* was the high point of Hortense Love's recital,

which was a benefit for the scholarship fund of the Omicron Chapter of the Iota Phi Lambda sorority. Musical sensibility, a pleasing sense of color, and intelligent phrasing marked the soprano's performances in an ambitious program that included music by Bach, Mahler, Strauss, Mozart, Fauré, and Chausson, and songs in English. Miss Love handled the coloratura of Bach and Mozart arias with admirable vocal flexibility, yet her voice production was, on the whole, rather uncertain. All of her performances had, however, the benefit of clear enunciation. John Sundsten was the accompanist.

—A. B.

Mario Jazzetti, Pianist
Town Hall, Oct. 28 (Debut)

Some of the fastest piano playing imaginable was done by Mario Jazzetti, an Italian pianist making his American debut. His performances proved not only that he had fleet fingers, but that he possessed a highly developed sense of dramatic urgency as well. But Mr. Jazzetti's recital was not a musical or even a technical success, because he did not discipline himself either in the interest of expressivity or accuracy. As a result, works by Chopin, Bartók, and Mirovitch, and transcriptions of two Paganini caprices emerged as shapeless whirlwinds of notes, right and wrong, that had little meaning.

—A. H.

Joseph Szigeti, Violinist
Hunter College, Oct. 28

In his only New York recital appearance of the season; Joseph Szigeti played a short introductory piece by Tartini, Schubert's Introduction and Rondo Brilliant, Prokofieff's Sonata in D major, Beethoven's Kreutzer Sonata, and a group of short pieces by Milhaud, Scriabin, and Paganini. Carlo Bussotti was at the piano.

—N. P.

Schneider Quartet
92nd Street YMHA, Oct. 29

A chamber-music series of the greatest significance was launched on this occasion, when the Schneider Quartet gave the first of sixteen concerts to be devoted to the complete string quartets of Joseph Haydn. As Alfred Einstein pointed out in a pregnant foreword to the program, "the summit of Haydn's total output is reached in his string quartet, even more so than in his symphony. The quartet is his greatest achievement, and perhaps one of the greatest in the entire history of music. It is a conquest and a victory, the surmounting of a crisis by a single great and modest man."

The crisis to which Mr. Einstein refers was the cleavage of musical style after the death of Bach and Handel into "learned" and "galant." Genuine polyphony, he explains, was no longer a "natural musical language; it was Latin and Greek in tones, as it were, a means of communication for scholars—and what scholars: little cantors and organists. And on the other side: the musical world language, the 'galant,' was a jargon of purely social convention, operatically sensual, mincing and shallow, no longer fitted

(Continued on page 18)

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San Francisco Opera Company Finishes Season

SAN FRANCISCO—The San Francisco Opera Association's 29th annual season came to a close with the last of the Sunday matinees, *Manon*, on Oct. 21. As in the previous performance of Massenet's opera, on Oct. 16, Bidu Sayao and Frans Vroons had the leading roles, and Fausto Cleva conducted.

The regular subscription series ended on Oct. 19 with a disappointing production of Beethoven's *Fidelio*. Alfred Wallenstein made his debut as an opera conductor in this performance, but only the Third Leonore Overture, played between scenes, measured up to his usual high standard. The first act seemed inadequately rehearsed, with the cast appearing tentative in their parts, but the second went considerably better. Astrid Varnay, in the title role, became immensely effective in the second act, and Set Svanholm contributed vocal power as Florestan. Herbert Janssen was a good Don Pizarro. Uta Graf might have been a good Marzelline, but she seemed infected by the general uncertainty of her associates. Dezsö Ernster, as Rocco, alone brought life to the first act, while James Schwabacher had some good moments as Jaquino. Désiré Ligeti looked well as Don Fernando, and Ernest Lawrence and Yi-Kwei Sze adequately filled their assignments as the two prisoners.

Rigoletto was given an unusually interesting performance on Oct. 20, with Robert Weede, in the title role, and Jussi Bjoerling, as the Duke, providing the outstanding performances. Mr. Weede's singing was remarkably fine and his acting convincing and notably sympathetic in his display of paternal affection and concern. Mr. Bjoerling's Duke was

extraordinary in vocal quality and surprisingly dapper and joyous in characterization. Lily Pons received the usual ovation after her singing of *Caro nome*, but gave her poorest performance as *Gilda* here within memory. Lorenzo Alvary's Sparafucile, Herta Glaz's Maddalena, Mr. Ligeti's Monterone, and the able work of the rest of the cast were factors contributing to the fine production. William Wymetal's staging was highly commendable, and Pietro Ciama conducted with remarkable vigor.

A repetition of *Tosca* on Oct. 18 brought a second triumph for Dorothy Kirsten in the title role, and her first act was even better than before. Jan Peerce was excellent as Cavaradossi, but Ralph Herbert was not as successful in the role of Scarpia.

Claramae Turner was an excellent Carmen in the third of the Opera Guild-sponsored matinees for young people. Kurt Baum had good moments as Don José. Others in the performance, conducted by Karl Kritz, were Dorothy Warenkjold, Giuseppe Valdengo, Mr. Alvary, Lois Hartzell, Alice Ostrowsky, Alessio de Paolis, George Cehanovsky, and Winther Anderson.

This year's Opera Ball and Fol-de-Rol, on Oct. 10, drew a huge and happy crowd, estimated at 7,000, to the Civic Auditorium for the benefit of the Opera Guild. Staged by Everett Mason, with most of the company's leading singers participating, it afforded an amusing evening without in any way measuring up to last year's production.

The best number was the battle of three quartets from *Rigoletto*—Bidu Sayao, Claramae Turner, Eugene Conley, and Francesco Valentino; Anna-Lisa Bjoerling, Blanche Thebom, Walter Fredericks, and Robert Weede; and Uta Graf, Herta Glaz, Jan Peerce, and Giuseppe Valdengo.

Salvatore Baccaloni as a two-gun hombre, Baccalong Cassidy, and Blanche Thebom as a Wagnerian Lady Godiva, riding a papier-mâché

mount and bursting forth into *I'm Gonna Wash that Man Right Out of My Hair*, were among the more spectacular novelties. For sheer artistry there were Miss Sayao, singing *Who'll Buy My Violets?*, and Dorothy Kirsten, singing *Depuis le jour*. For the latter Gaetano Merola made his only appearance of the season as conductor.

—MARJORIE M. FISHER

American Music Institute Begins

HARTFORD.—The Institute of Contemporary American Music began its fourth season on Oct. 29, at the Julius Hartt Musical Foundation in this city. Each of the first three concerts is being devoted to the music of one composer, who also participates as guest speaker and in a forum after the program proper. Norman Dello Joio was the subject of the opening program. Quincy Porter's music will be discussed on Nov. 19 and Daniel Gregory Mason's on Dec. 10. On Jan. 14, the institute will celebrate the 25th anniversary of the League of Composers with a session under the league's auspices. On March 16 and 17, three programs will be given, presenting music by current or former members of the Hartt school faculty and by outstanding graduates.

Appearing in the January program will be Normand Lockwood, Nicolai Berezowsky, Elliot Carter, and Burhill Phillips. Composers listed for the March festival are Ernest Bloch, Timothy Cheney, Edward Diemonte, Alvin Epstein, Ross Lee Finney, Arnold Franchetti, Isadore Freed, Earl George, Vittorio Giannini, Frederick Jacobi, Normain Kimmell, Nicolai Lopatnikoff, Marvin Paymer, Millard Thomson, Bernard Rogers, and Irwin Zucker.

Mr. Freed is chairman of the institute.

Box-Top Rigoletto Given in Brooklyn

A special performance of Verdi's *Rigoletto*, with Gino Bechi featured in the title role, was given at the Brooklyn Academy of Music on Oct. 19, under the sponsorship of J. Ossola Co., makers and distributors of Torino Fine Foods. As with a similar venture last spring, presentation of Torino labels at the box office reduced the admission price. The house was full, and the sponsor was said to be considering a duplication of the promotion in other cities.

The performance, while not a total loss, was certainly not good. Mr. Bechi, obviously a *Rigoletto* of experience and originality, acted with frequent power but was so croaky that he could hardly be described as in even bad voice. Hilde Reggiani vocalized unevenly and projected little emotion as *Gilda*, and Giulio Gari was unable to cope with the Duke's musical or dramatic requirements. The secondary singers were Eleanor Knapp, Randolph Symonette, Lloyd Harris, John Rossi, Tomaso Cavada, Joyce Jones, Ralph Telasko, and Franca Merlini. Giuseppe Bamboschek conducted the pick-up orchestra, but Mr. Bechi's difficulties set the pace when he was onstage. The stage direction was attributed to Anthony Stivanello.

—J. H., Jr.

Kubelik To Conduct At University Festival

URBANA-CHAMPAIGN, ILL.—The Chicago Symphony, under the direction of Rafael Kubelik, will take part in the University of Illinois's 1952 Festival of Contemporary Arts next March. University choral groups will be heard with the orchestra in its program, and the university symphony will give a concert with Mr. Kubelik again conducting. Both programs will be repeated in Orchestra Hall, in Chicago, in April.

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RECITALS

(Continued from page 16)
to be the bearer of deep and great feelings."

No more than this opening program was needed to prove the wisdom of Mr. Einstein's comments. It offered an amazing revelation of Haydn's development from early ventures like the Quartet in E flat major, Op. 2, No. 3, and the Quartet in B flat, Op. 1, No. 1, to transitional works like the Quartet in C minor, Op. 17, No. 4, and at last to fully mature masterpieces such as the Quartet in F sharp minor, Op. 50, No. 4, and the Quartet in C major, Op. 74, No. 1.

In the E flat Quartet, Op. 2, No. 3, the strings were assisted by Sheldon Wilber and Kathleen Wilber, French-horn players. Mr. Einstein explained in his note that the first quartets, Op. 1, Op. 2, Op. 3, and Op. 9, are still "pure divertimenti," although they reveal "a hundred presentations of true quartet style." The Schneider Quartet, made up of Alexander Schneider and Isidore Cohen, violins, Karen Tuttle, viola, and Madeline Foley, cello, played all of the quartets with freshness and fine taste. At times, Mr. Schneider seemed to overshadow his colleagues in brilliance, but this can be remedied in future performances.

There are 76 Haydn Quartets—or 83 if one adds The Seven Last Words of Christ, originally composed as string quartets—to the list. The Schneider Quartet will perform all of them and record them for the Haydn Society. To such a long-overdue tribute to one of the greatest geniuses of music everyone will wish Godspeed.

—R. S.

MARY BOTHWELL, Soprano
Town Hall, Oct. 29

For the first of three recitals she is giving in Town Hall this season Mary Bothwell devoted her program to songs by Hugo Wolf. With the excellent co-operation of Paul Meyer at the piano, she sang eighteen listed works and several encores. The recital was not long, but it was extremely valuable musically, and the soprano offered several beautiful songs—such as Agnes, the first Auf eine Christblume, Lied vom Winde, and Nachtzauber—that are rarely sung in New York concert halls. Miss Bothwell's performances added up to a very honorable achievement. Her diction was good; her phrasing, dynamics, and projection of the textual meaning carefully worked out, and the ultimate presentation spontaneous. There were points of over-stress and exaggeration, but her ample voice generally responded well to the demands she placed on it, though it did not always issue freely in soft passages, and sometimes lacked resonance.

—R. E.

MAX POLLIKOFF, Violinist
Carnegie Hall, Oct. 29

This recital by Max Pollikoff was considerably more stimulating than the one he gave last year in the same hall. His interest in the works he played seemed livelier, his tone was bigger, and his pitch more accurate. With Leopold Mittman at the piano, he gave a stirring account of Mendelssohn's Violin Concerto, but his playing of the last movement could have been cleaner, and just as effective, at a slightly slower tempo. Of three compositions performed for the first time, Cowell's Set of Two was the most intriguing. The long, lyric violin melody in the Andante is accompanied by repeated single tones at various pitches on the piano, and the effect created is at once primitive and oriental. In the Allegro, the accompaniment—for left hand alone—is set in the middle register of the piano, while the violin parts rush

along in the style of Rimsky-Korsakoff's Flight of the Bumblebee. Lou Harrison's Polka en Rondeau is a tolerably cute parody of the polka, and Mr. Pollikoff's Israeli Air and Dance is a useful item knowingly arranged in terms of violin sonorities.

—A. H.

RAYMOND LEWENTHAL, Pianist
Carnegie Hall, Oct. 30

For his third New York recital Raymond Lewenthal moved up from Town Hall to the larger Carnegie Hall. His program, long and interestingly arranged, held three Scarlatti sonatas; Beethoven's Sonata in E major, Op. 109; Hummel's rarely (if ever) played Variations sur un Thème de Armide de Gluck; Liszt's Sonata in B minor; Ravel's Sonatine; Chopin's Polonaise-Fantaisie; and Prokofieff's Toccata, Op. 11.

By far the most impressive thing about Mr. Lewenthal's piano personality was the dexterity of his finger-work. The rapid scales and figurations of the Hummel variations (which turned out to be gracious, very charming music) he tossed off with delicate evenness and glittering tone. The same chiselled quality was evident in the Ravel Sonatine. In both of them his phrasing was spontaneously musical and judicious, which it had not invariably seemed in the Scarlatti sonatas. There were a few technical slips in the works of grander proportions, some unbalanced chords and some blurred unattractive tone in the Liszt sonata (but only there) and some rhythms in the Prokofieff toccata that flagged just enough to hurt, but in general Mr. Lewenthal's playing was virtuosic in sweep and conception if not in completeness of command.

The incidental pieces in the program were far more satisfying musically than the more ponderable ones. The Beethoven sonata, delivered very acceptably as far as mechanics went, has a good deal more musical and intellectual content than the young pianist seemed able to communicate fully. The Liszt started well, but ended by seeming even more rhetorical than it needs to.

—J. H. JR.

NADIA KOUTZEN, Violinist
Town Hall, Oct. 30 (Debut)

Nadia Koutzen, a violinist and the daughter of a violinist, gave her first New York recital with Brooks Smith as the co-operating artist. She played the Second Sonata, for piano and violin, by her father and teacher,

Boris Koutzen, for the first time in public and also gave the first New York performance of Bernard Wagenaar's To Nadia. The program, beginning with Beethoven's Sonata in G major, Op. 30, No. 3, and Bach's Sonata in G minor, for violin alone, also included an unfamiliar Sonatasatz by Brahms and a caprice by Eugene Ysaye. For a Rondo in A major by Schubert, the assisting instrumentalists were Henry Siegel and Paul Wolfe, violinists; George Grossman, violist; and George Koutzen, cellist.

At 21, Miss Koutzen displayed ample technical ability; her playing revealed an inherent spirit and vitality in addition to deftness and confidence. The tone quality was appealing and firm; in rapid passages her upper notes were not always impeccable in regard to clarity, but they had an engaging brightness. The performance told of musicianship, although it sometimes suggested a need for a wider range of color and more interpretative differentiation. The speed of the first movement of the Beethoven sonata, while not too great for the young artist, seemed slightly excessive for the music.

Boris Koutzen, who made his New York debut on the same platform seventeen years before, is well known both as a violinist and a composer. His new sonata is instrumentally graceful and well balanced and, in much of its course, gives a sense of latter-day romanticism with occasional discreet dissonance. The comparatively dour opening episode of the second movement provided an element of contrast that was less apparent in the work as a whole. Miss Koutzen and Mr. Smith played it with interpretative understanding. Wagenaar's short work is lyric in character and pensive in mood.

—F. D. P.

MARTIAL SINGER, Baritone
Town Hall, Oct. 31

Martial Singer dedicated this recital, the second in a series of three, to the memory of his father-in-law, the late Fritz Busch, who always helped and encouraged him in the interpretation of his German songs, according to a note at the head of the program. Schubert's cycle, Die Schöne Müllerin, prefaced by three other Schubert lieder, made up the program.

Mr. Singer opened the concert with Der Wanderer, Wanderers Nachtlied, and Der Wanderer an den

(Continued on page 20)

Praise for a New York Recitalist

"CALVIN DASH is a BARITONE

whose voice falls pleasantly on the ears, whose approach to music is full of conviction and who knows the value of careful programming. His recital yesterday showed a remarkable advance over his debut two years ago. Mr. Dash obviously knew and felt all the nuances of his selections, and applied every means at his command to put them across. The Bach aria displayed still another side of his ability, including a brilliant, colorful tone and strong rhythmic impulse."

New York Times, Oct. 22, 1951

"It is fantastic to suppose that anyone could be at ease in so many different schools of musical thought; but Mr. Dash was. It is obvious that he has worked hard under TEACHERS WHO KNOW THEIR BUSINESS. His voice is a rich, resonant baritone, projected with great skill, and absolutely even up and down the scale. He has phenomenal control in mezzo-voice passages. He can turn a phrase with rare elegance. The whole level of the recital was extraordinarily high."

New York Post, Oct. 22, 1951

Mr. Dash is a student of BERNARD TAYLOR at Juilliard School of Music

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MUSICAL AMERICA

TELEVISION and RADIO

By QUAINTE EATON

THE National Broadcasting Company did not do itself, television, or opera a very great service by producing an Offenbach trifile known as R.S.V.P. as its second in this season's series of television operas, on Nov. 1. At best a patchy piece, formerly known as M. Choufleur, this whimsy contained some attractive music, but as adapted for television, it is more desert than oasis. Dino Yannopoulos, who made the version used here as well as at a Kathryn Long Foundation performance at the Juilliard School in the fall of 1949, has introduced a speaking character, who, left at home by his tyrannical, opera-going wife, decides to make his own opera. His name is Offenbach—no relation—and he calls on his namesake for music while spinning the plot himself. This story is hardly worth recounting. At one moment of utter confusion the narrator (played by Larry Weber), exclaimed: "The plot gets thicker—in fact, I can't follow it." He summed up the whole thing.

Since the narrator had the lion's share of the proceedings, talking a blue and boring streak, the other characters merely capered about and made faces at his behest for most of the hour. Consequently the performance was mildly absorbing only when the singers really were singing and trying to forget the surrounding foolishness. At its worst it was embarrassingly amateur. Even if the central idea were acceptable for television, the inept and bungling direction was inexcusable. A charming and experienced singing-actress like Virginia Haskins was reduced to grimacing and skipping about like a high-school heroine. Paul Franke, who was her bassoon-playing lover turned opera singer for the purpose of deceiving her strict father, mugged and mouthed his pantomime and singing. George Irving, as the father, seemed not to know what to do with himself except when he was singing

— which was seldom — and Jeanne Palmer and Kenneth Smith, as a pair of guests, contributed a bit here and there which looked promising but was soon submerged in the general melee. Paul Ukena's acting talents were wasted on the part of the surly servant Peterman. Others in minor roles were Carl Don, Carole O'Hara, Florence Forsberg, and Karl Brock.

Not only was this something less than a treat to the eye, but the technicians had not taken proper care of balances and microphone placements, for when the sound progressed from a speaking voice level to orchestral music or singing, the volume blared unsupportably, and tuning had to be constantly readjusted (at least under the home conditions for which it was primarily designed).

The same group as before was in charge: Samuel Chotzinoff as producer, Peter Herman Adler as music and artistic director, Kirk Browning as television director, Herbert Grossman as assistant conductor, and Don Gillis as audio director. Settings were by Carl Kent and costumes by Liz Gillean.

By contrast, the earlier presentation of Pagliacci, the first in the series, seemed worth while, although at the time I saw and heard it (Oct. 4), I was depressed by its unevenness of musical standards and by an aura of squalor that emanated from the all-too-realistic presentation. Without color, and in confined settings of little imagination, the drama was emphasized over the music. If the acting and singing had been uniformly good, this would have been a powerful achievement. But Joseph Mordini, the Canio, had decided vocal limitations, and Paul Ukena, the Tonio, overacted. Elaine Malbin, the Nedda, sang and acted in overwrought fashion, acceptable enough from a big stage, but rather nerve-wracking to view from the small screen. Jack Russell was Silvio, and Paul Franke played Beppe. Thomas L. Thomas, in clown costume, sang the Prologue. Although he sang sonorously, a lack of inner tension got the show off to a rather limp start. Hans Busch was the stage director and Charles Polachek the television director.

CONTEMPORARY music by Americans is receiving some attention this winter, with works by at least fifteen American composers scheduled for broadcasts by the Oklahoma City Symphony, and a new plan of CBS to put native works before the radio public. Composers have been invited by the CBS network, according to James Fassett, supervisor of music, to submit works for chorus, for organ, for organ with assisting instruments, for string orchestra, and for full orchestra. The orchestral and string-orchestra works will be performed by Alfredo Antonini and his orchestra, the organ works by E. Power Biggs, and the choral works by the Trinity Choir of St. Paul's Chapel, conducted by Andrew Tietjen, and by the Choraliens, conducted by Eugene Lowell. Contemporary Christmas music is being written for some of the CBS holiday programs. The entire project is under the supervision of Oliver Daniel.

The Oklahoma City Symphony series, with Guy Fraser Harrison as conductor, opened on Oct. 12 over the Mutual Network. The initial American work was the John Jacob Niles Suite, by Weldon Hart. Other composers to be represented include McBride, Hanson, Gould, Rogers, Barber, Gillis, Diamond, Copland, and Robert H. Lewis.

Personalities . . . Hans Schwieger, conductor of the Kansas City Philharmonic, is master of ceremonies for a television program called Philharmonic Fun, which began on Oct. 25.



CONDUCTOR ON TOUR

Mrs. Eaton N. Frisbie, for 24 years president of the Williamsport (Penn.) Community Concert Association, with George Szell at the time the Cleveland Orchestra played for the organization

A fifteen-minute spot, from WDAF-TV, the program is in a light vein, demonstrating how symphonic music is made. . . . Virginia Haskins, Earl Wrightson, and Thomas Hayward are soloists in a new series over CBS on Fridays called Musicland, U.S.A. Alfredo Antonini conducts. The time is 8:15 to 9 p.m., EST. Davis Cunningham substituted for Mr. Hayward on one program when the latter was singing in New Orleans. . . . John Gutman, assistant to the general manager of the Metropolitan Opera, was the guest on WOR-TV's Press Conference on Nov. 12, being quizzed by a panel of New York newspaper writers that included Robert Bagar, of the *World-Telegram and Sun*; Nancy Randolph, of the *Daily News*; and Irving Spiegel, of the *Times*.

Concert of Europe, the program representing music from Marshall Plan countries, resumed activity over the ABC network on Sept. 16, from 2:30 to 3 p.m., EDT, with Leo Genn, British actor, succeeding Claude Dauphin as commentator. The orchestra is composed of members of Radiodiffusion Française, with a different conductor each week. Paul Bonneau was the first. The program is carried in New York by WJZ at 2 p.m. and over the network at 2:30 p.m., EST.

Instrumental Group Meets in Delaware Valley

NEW HOPE, PENNA.—The American Society of Ancient Instruments held its annual Delaware Valley Festival in the Bucks County Playhouse on Oct. 5. The performers included Florence Rosenweig and Jo Brodo, pardessus de viole; Maurice Ben Stad, viole de gambe; Benjamin Gusikoff, basse de viole; Julea Stad Chapline, harpsichord; and John Langstaff, baritone. Works by Scheidt, Purcell, Rosenmüller, and Locke were presented.

Semmler Appointed As Radio Assistant

BERLIN.—The United States High Commissioner for Germany has announced the appointment of Alexander Semmler, composer and conductor, as an assistant in the reorganization and adjustment of the musical schedules of the American radio stations in Berlin and Vienna.

Box Office Opened By Carl Fischer Hall

The Carl Fischer Concert Hall Bureau has added a box office on the street floor to handle the sales of tickets for events in the Concert Hall and Sky Room.

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RECITALS

(Continued from page 18)

Mond, which formed a solemn prelude to the dramatic cycle. Throughout the evening, his performances were highly intelligent, and marked by the fine taste that has always been an outstanding feature of Mr. Singher's art. The texts were clearly delivered, the phrases perceptively treated. Yet the interpretation seldom caught fire. In all but two of three songs in the cycle, notably Morgenrüss and Des Baches Wiegenlied, Mr. Singher seemed to be giving a sensitive reading of the songs rather than revelation of their human and aesthetic meaning. There were beautiful phrases, moments of great intensity, but also passages that were saved from the pedestrian only by Mr. Singher's unfailing sureness of style and technique. As the evening progressed, his voice gained in warmth and flexibility. Paul Ulanowsky's accompaniments were superb, and once he had to be quick-witted when Mr. Singher entered too soon. —R. S.

Ania Dorfmann, Pianist
Town Hall, Nov. 1

Ania Dorfmann's playing on this occasion was so satisfying it seemed regrettable that three seasons had passed since her last previous New York recital. Not a brilliant, colorful, nor even a profound pianist, she brought a wonderfully friendly warmth and mature thoughtfulness to her interpretations. Her constant emphasis on musical values made the listener forget, except in retrospect, her technical adroitness.

After opening her program with two Scarlatti sonatas, she turned to Beethoven's *Pathétique* Sonata, investing the first movement with a remarkable, almost passionate, fervor, in both the grave and allegro sections, while the second movement was notable for the singing quality and continuousness of the melody. Weber's E flat major Rondo Brillante, Op. 62, exhilarating in its crispness of figuration and light rhythmic accent, then led to Schumann's *Fantasiestücke*. Miss Dorfmann faithfully mirrored its diversity of moods, from the gentle murmurings of Des Abends to the quietly beautiful final page of *Ende vom Lied*.

A group of more modern works included seven of Tcherepnin's *Bagatelles*; Ravel's *Sonatine*, in which the Minuet was played with crystalline delicacy; and Gian-Carlo Menotti's *Ricercare* and *Toccata*. The last, dedicated to Miss Dorfmann, is a slick, highly effective work based on a theme from *The Old Maid and the Thief* (the opening figure in Scene III), and the composer was present to acknowledge the audience's applause. Chopin's *Andante Spianato* and *Polonaise*, thoroughly graceful and spirited in performance, brought the admirable program to a close. —R. E.

Marjorie Capo, Mezzo-soprano
Carnegie Recital Hall, Nov. 1

Marjorie Capo chose a program that included arias by Handel, lieder by Brahms and Strauss, Caneloube's *Songs of the Auvergne* (with the assistance of Lois Wann, oboist) and songs in English by Dougherty, Thompson, and Sargent. Alberta Masiello played the piano accompaniments. —N. P.

Amparo and José Iturbi
Carnegie Hall, Nov. 2 (Debut)

Although the sister-and-brother team of Amparo and José Iturbi has appeared extensively in this country, this marked their first two-piano recital in New York. They have, of course, made many individual appearances here. Their program (sixty

per cent of which they have recorded) included Mozart's D major Sonata, Debussy's *En Blanc et Noir*, Infante's Three Andalusian Dances, Milhaud's *Scaramouche*, three pieces acquired by them during a recent South American tour and presented in this country for the first time—the late Alberto Nepomuceno's *A Cesta* (*The Siesta*), Carlos Guastavino's *El Gato* (*The Cat*), and Pedro Quartino's *El Embrijo de Zamba* (*The Spell of the Samba*)—and the Iturbi's arrangement of Gershwin's *Rhapsody in Blue*.

Once past the Mozart and Debussy works—presented in a most perfumy manner and sounding hard and blurred in the hall—the two pianists played quite delightfully, bringing color, clarity, effervescence, and even excitement to their performances. They achieved unanimity in subtle rhythmic variations and proper balances between melodic lines and decorative detail. However, the high point of the program came in Mr. Iturbi's long solo passage in the rhapsody, which he played with extraordinary command of nuance and touch within Gershwin's jazz rhythms. The new South American works make thematically pleasant, fine-textured additions to two-piano literature.

—R. E.

Sophia Pimenides, Violinist
Town Hall, Nov. 2 (Debut)

While this recital constituted Sophia Pimenides' American debut, she is a mature artist who has taught at the Royal Conservatory in Brussels and has concertized in Europe and North Africa. Miss Pimenides, a native of Greece, included Skalkotas' *Dance Cretan* and *Dance Heliotic* in her program, which also contained Nardini's *Sonata No. 1*; Lekeu's *Sonata*; Bach's familiar *Chaconne*; Ravel's *Pièce*; and Wieniawski's *Scherzo-Tarantelle*.

Her performances were admirable in all of the works except the *Chaconne*, and even that was notable for its expressiveness and contrapuntal clarity, in spite of some flaws in technique and pitch. The violinist's strong and flexible bowing enabled her to produce big tones when they were needed and also gave her the means of accomplishing much in the way of subtle phrasing and tonal variation. Furthermore, Miss Pimenides played each work as though she not only understood but appreciated its individual style. Her performance of the long and rather vacuous Lekeu work was sensitive, but her impressive musical and interpretative talents seemed wasted on it. Maria Chorafa's stolid piano accompaniments were no match for Miss Pimenides' artistry. —A. H.

OTHER RECITALS

THOMAS O'BRIEN, tenor; Town Hall, Oct. 21.

LOUISE MARTELLEY, soprano, and ELLEN BROWN, contralto; Carnegie Recital Hall, Oct. 21.

ALICE KRIEGER, pianist; Carnegie Recital Hall, Oct. 25.

VICTORIA REBOLLO, soprano; Carnegie Recital Hall, Oct. 26.

HAZEL GRIGGS, pianist; Town Hall, Oct. 28.

MARIENKA MICHLA, pianist; Carnegie Recital Hall, Oct. 28.

JACQUES VOIS, pianist; Carnegie Recital Hall, Oct. 28.



Thomas Scherman Gregor Piatigorsky

cerer's Apprentice. Interest in the last was sustained by one of Mr. Mitropoulos' most subjective, mannered treatments—as if an old story had been told with new inflections and emphases.

—R. E.

Little Orchestra Opens Young People's Concert Series

The fourth season of Orchestral Concerts for Young People, given by the Little Orchestra Society at Hunter College, got off to a slow start on Oct. 27, with a program that was more talky than musical. Paul Oncley, research associate in musical acoustics at Columbia University, was present to assist Thomas Scherman, the conductor, and Max Leavitt, the narrator, in a lesson on the science of sound. After almost half an hour of talk about overtones and vibrations and demonstrations with a vibrating rope, horns made of garden hose, etc., Mr. Scherman led the orchestra in Britten's *Young Person's Guide to the Orchestra* while Mr. Leavitt read the explanation. Then came an audience rehearsal of a chorus from Gilbert and Sullivan's *The Pirates of Penzance*, which the children really seemed to enjoy, and finally a performance of Prokofieff's *Peter and the Wolf*, with Mr. Leavitt telling the story. It seemed a pity and a mistake that the youngsters were not given the chance to hear the orchestra play at least one short work without spoken interruption, since they were more attentive during the closing tutti measures of the Britten essay than at any other time except when they were singing.

—A. H.

Virgil Fox is Soloist In Organ-Orchestra Works

On Oct. 28 Leon Barzin and the National Orchestral Association returned to Riverside Church for the third time to present a concert of compositions for organ and orchestra. Virgil Fox was soloist in Handel's *Concerto No. 4*, in F major; Piston's *Prelude and Allegro for Organ and Strings*; and the first New York performances with orchestra of Boëllmann's *Fantaisie Dialoguée*; Dupré's *Cortège and Litany*; Davies' *Solemn Melody*; and the *Allegro Moderato* from Widor's *Sixth Organ Symphony*, in an arrangement for organ and orchestra made by Mr. Fox and Hugo Vianello.

—N. P.

Piatigorsky Is Soloist With Philharmonic-Symphony

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. Gregor Piatigorsky, cellist. Carnegie Hall, Nov. 1 and 2: Symphonic Piece from *Redemption*. Cello Concerto, D major. . . . Haydn First Suite from *The Man from Midian* . . . Stefan Wolpe (First Performance).

Symphony No. 2, A minor. . . . Saint-Saëns

Gregor Piatigorsky has not appeared as soloist with the New York Philharmonic-Symphony since 1944, and he received a genuine ovation after his tonally sumptuous performance of the Haydn concerto. Whether this work was composed by Haydn or by his friend, Anton Kraft, is a question which may be left to torture musicologists. (Continued on page 24)

ORCHESTRAS

(Continued from page 12)

warmth to the music, by-passing both its sentiment and sentimentality. Dimitri Mitropoulos conducted the orchestral portion of the score well enough, but he was caught napping by a couple of the pianist's accelerandos. Pierne's orchestration of Franck's *Prelude, Chorale and Fugue* and D'Indy's *Wallenstein Trilogy* were repeated from the previous Thursday-Friday concerts, and the program ended with Dukas's *The Sor-*

Spain

(Continued from page 8)

the Paris Feminine Chamber Orchestra, conducted by Charlotte Taffanel. A cycle of Beethoven trios and quartets was given by the Agrupación Nacional de Música de Cámara. Other contributions to the chamber-music schedule were made by the Cuarteto Clásico, in collaboration with the pianist Carmen Diez Martín, the cellist Vivo, and the clarinetist Parras; the Barcelona Agrupación de Cámara; and the Quintette de l'Atelier de Paris; the Boccherini Quintet, in an all-Boccherini program; and a trio composed of Jacques Février, pianist; René le Roy, flutist; and Roger Albin, cellist.

Piano recitals were numerous, as usual. José Cubiles gave a beautiful performance of Falla's difficult *Fantasia Baética*. Other notable Spanish pianists appearing in Madrid were Gonzalo Soriano, Querol, Javier Alfonso, Rosa Sabater, Elena Romero, Rafael Vazquez, Enriqueta Laborde, and Salome Lopez. Among the foreign pianists were Nikita Magaloff; Julius Katchen, from the United States; Charlotte Martin and Fausto García Medelles, from Mexico; Lelia Gousseau and Samson François, from France; Myra Hess, from England; Paolo Spagnolo, from Italy; and Wilhelm Kempff and Edwin Fischer, from Germany.

Prominent among song recitalists were Noémie Perugia (in collaboration with the composer-pianist Daniel-Lesur) and Antoinette Labye, from France; Jugy Nicolai, Italian soprano; Valda McCracken, from England; Isolda da Gamma, from Portugal; Anna Citicka, from Rio de Janeiro; and Conny Mendez, from Venezuela. Among Spanish singers were Consuelo Rubio, who gave the first performance of Rodrigo's *Romancillo* and *Five Songs* by Prince Luis Fernando of Prussia; Carmen Perez Durias, who appeared in four lecture-recitals with Antonio Fernández-Cid; Gloria Aizpuru; Blanca

Maria de Seoane; Francisco Navarro; and the tenor Gorostiza.

Dancing was represented by the folk-dance group of the Sección Femenina; Mariemma and her company; Rosario and Antonio; Marife and Alberto Torres, who presented twelve Spanish dances by Granados; Ana María and her company, who offered Falla's *The Three-Cornered Hat*, with the Dali décors already known in the United States; and Elvira Lucena, who lectured on Spanish dance. The season's list also included appearances by several guitarists — Regino Sainz de la Maza, Narciso Yepes, Meme Chacon, Pedro Moreno, Alirio Diez, and De la Isla. The Orquesta Iberica, German Lago, conductor, gave concerts for lutes and guitars, one of which included Benito G. de la Parra's harmonization of Alfonso El Sabio's *Cantigas*. Other performers were Gaspar Cassadó, cellist, with Karl Willy Hammer, pianist; the Spanish Madrigalists Quartet, which sings both religious and secular music; Mari Lola Higuera, harpist; Lopez del Cid, flutist; the Palavicci sisters and Javier Alfonso and Sara Algarate, duopianists; and the Coral Mercedaria, Hilda Ruiz-Castañeda, conductor. Adela Tellez gave a program of Cuban piano music. Domenico Paolo lectured on Italian contemporary music and on Verdi.

Celebrities Attend Philharmonic Luncheon

A Friends' Fund luncheon for the benefit of the New York Philharmonic-Symphony was given at the Hotel Plaza in New York on Oct. 24. More than fifty well known people — including Faye Emerson, Edward Everett Horton, Lucrezia Bori, and Rudolf Bing, to cite a diverse few — were on hand to support the event, with each one seated at a different table. An appeal to aid the \$150,000 fund-raising campaign for the orchestra was made by Mrs. Vincent Impelletieri, wife of the New York City mayor; Dimitri Mitropoulos, conductor of the orchestra; Ambassador Ernest Gross, United Nations Representative for the United States; and Floyd G. Blair, president of the orchestra society. Aldo Ciccolini contributed a group of piano solos.

Jeanette MacDonald Signs with S. Hurok

Jeanette MacDonald's forthcoming concert, radio, and television appearances will be under the management of S. Hurok, with whom she signed a contract on Oct. 23.

Rio Season Includes Gomes Opera

RIO DE JANEIRO.—Carlos Gomes' *O Escravo* was the only work by a Brazilian composer included in the 1951 opera season here. Under the direction of Eleazar de Carvalho it was sung by Diva Pieranti, Elisabetta Barbato, Giuseppe Modesti, Assis Pacheco, Enzo Mascherini, Carlos Walter, and Antonio Lembo.

Other operas in the repertoire were Monteverdi's *Il Combattimento di Tancredi e Clorinda*; Gluck's *Orfeo ed Euridice*; Verdi's *Don Carlo*, *La Forza del Destino*, *Aida*, and *La Traviata*; Moussorgsky's *The Fair at Sorochinsk*; Giordano's *Fedora* and *Andrea Chenier*; Puccini's *Manon Lescaut*, *La Bohème*, and *Tosca*; Ponchielli's *La Gioconda*; Bellini's *Norma*; Massenet's *Manon*; Cilea's *Adriana Lecouvreur*; Zandonai's *Francesca da Rimini*; Donizetti's *L'Elisir d'Amore*; Mascagni's *Cavalleria Rusticana* and *L'Amico Fritz*; and Leoncavallo's *Pagliacci*.

Austin Symphony Aids New York Philharmonic

The New York Philharmonic-Symphony recently received a \$65 check from the Austin Symphony, representing a dollar contribution from each member. This reply to an appeal for funds made during a Philharmonic broadcast was accompanied by a letter from Ezra Rachlin, conductor of the Austin Symphony, who wrote: "We, like all other symphonic organizations, look forward eagerly to your broadcasts, which inspire and help us in our efforts to perform the world's great music to the best of our ability." The Austin Symphony also sent out letters to other symphony orchestras urging their support of the New York organization.

Chabay Joins Waldon Management

Leslie Chabay, a member of the Metropolitan Opera from the fall of 1946 through last season, has become affiliated with the Norma Waldon management. The Hungarian tenor recently returned from his first extensive midwestern tour.

Opera Library Honors Memory of Ziegler

A special press-department reference library has been established at the Metropolitan Opera Association in memory of Edward Ziegler, business manager and assistant general manager at the opera house for many

years. Started at the suggestion of Edward Johnson, who provided a bookcase and several books when he retired as general manager in 1950, the library now numbers over 100 volumes. The books have been gifts from Mrs. Charles Gleaves, Mr. Ziegler's daughter; Mrs. Efrem Zimbalist; Cass Canfield; Hamish Hamilton; and numerous authors of books on music.

Kathleen Ferrier Reported Recovering

Columbia Artists Management has announced that Kathleen Ferrier, whose American tour this season had to be cancelled because of illness, has made "a wonderful recovery." The contralto will spend the three months she was to have been here in further rest and recuperation.

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The Burrell Collection:

Wagner as He Wrote

IT is one of the choicest ironies of musical history that one of the richest sources of information about Richard Wagner should have been withheld from scholars and the public until 1950, 67 years after his death. Now the letters of Richard Wagner, from the Burrell Collection, edited with notes by John N. Burk, have been published by Macmillan.

No other composer spent so much time explaining and justifying himself to the world as Wagner, and no other aroused such bitter and enduring storms of controversy. Yet the reader of this volume will find it most compelling as a human document, illuminated with Wagner's musical genius and burning energy, and full of the humor and tragedy and grotesque contradictions to be found in the lives of almost all great men.

The book's opening, an account of the searches of Mrs. Burrell, has as much suspense as a detective story. While Wagner was still alive, this English admirer of his music began the tireless investigations that were to glean an unprecedented wealth of original letters, documents, and other material that had escaped the eager jaws of Bayreuth. Mary Burrell was not the sort of person one would imagine as a probable Wagner specialist. She was the daughter of Sir John Banks, K.C.B., a physicist at Trinity College, Dublin, and she married the Honorable Willoughby Burrell. She was also well-to-do, which made it possible for her to buy anything she could unearth without having to appeal to others. Her search was most fascinating and her discoveries were vastly important.

After she had collected an enormous mass of letters from various periods of Wagner's life, musical and literary sketches, completed manuscripts, printed scores, pictures, printed programs, birth and marriage certificates, contracts, passports and other documents, Mrs. Burrell began to write her projected biography. In 1898, when she had progressed only to Wagner's twenty-first year, she died, and her heirs published her manuscript.

It was a tantalizing fatality that she should have been cut off just as she reached the period in Wagner's life when the full force of her discoveries would have made themselves felt. The collection, as Mr. Burk says, "lay for years untouched and unseen," and he quotes William Ashton Ellis' justifiably indignant remark about one of the letters as having "plunged into the recesses of a secretive collector's portfolio."

In 1929, the collection was finally examined and catalogued. Two years later it became purchasable, and thanks to the generosity of Mrs. Mary Louise Curtis Bok (now Mrs. Efrem Zimbalist) it was acquired for the Curtis Institute of Music in Philadelphia. It contains 840 items, most of them letters, to which Mrs. Zimbalist has added 25 separately acquired. Fortunately there is a complete file of the original letters, in photostatic copy, at the Curtis Institute. The English translation of the manuscripts for this volume was done by Hans Abraham, Henry Lea, and Richard Stoehr.

Ernest Newman, author of a magnificent Wagner biography, helped clear up some of the puzzles faced by

Mr. Burk; Felix Wolfe examined the quoted German texts; and Hugo Leichtentritt and Ernst Krenek solved problems of deciphering. Mr. Burk states in his preface that "it is hoped that the letters may before long be published in their own language and country." In the meantime, this volume in English will enrich Wagnerian scholarship in a hundred ways.

Mr. Burk "has tried to do no more than bring order and intelligibility into a mass of diverse material by what has seemed necessary in the way of connecting narrative and chapter division," and he has shown praiseworthy tact in this difficult task. He has included appendices for material that could not be woven smoothly into the main body of the book. Appendix A contains a complete listing of the Burrell collection in chronological order, with each item quoted, described, or indicated by cross reference to the main text. Many letters are relegated to this section. Appendix B is entitled Cosima's Blue Pencil; the Uhlig Letters, as Written. Wagner's letters to his friend Theodor Uhlig, violinist of the Court Orchestra in Dresden, in the first years of his exile (1849-52) contain much valuable information. Wahnfried published the letters in 1888, from copies and originals sent by Uhlig's daughter, Elsa, years after her father's death. Elsa kept copies for herself, however, and eventually sold them. Mrs. Burrell obtained them, and they afford a line-by-line comparison of Wagner's original text with the official Wahnfried version, as prepared by Cosima with her husband's advice. Appendix C contains letters not included in the Burrell collection.

Ironically enough, Mrs. Burrell did not appreciate the true significance of her most notable discovery, the copy of Wagner's My Life that she obtained from the widow of the Italian printer in Basel who had issued the work privately for Wagner. Between 1870 and 1875, this printer, named Bonfanti, had set in type under Wagner's supervision the first three volumes of the autobiography. He printed eighteen copies, which Wagner entrusted to intimate friends and later called back or destroyed. But he had secretly struck off an additional copy for himself. Thunderstruck by the Wagner who emerged from the pages of this book, so different from her personal vision of the great artist, Mrs. Burrell declared that "Richard Wagner was not responsible" for this "miserable book," that he "consented under pressure to the book being put together," and that "he yielded to the temptation of allowing everyone else's character to be blackened in order to make his own great fault pale before the iniquities, real or invented, of others."

Cosima, as Mr. Burk points out, "bore the brunt of her disillusion." But if Mrs. Burrell had not disliked Cosima she might not have won the confidence of Natalie Bilz-Planer, the illegitimate daughter of Minna Wagner, from whom she obtained many of the most fascinating letters in the collection.

Gradually, out of the turmoil of love, hatred, and confusion that surrounded Wagner the truth emerges. Few men have been as close to the popular idea of the artist as Wagner

was, and few have left such a smoking crater behind them. If he was sometimes unbelievably petty in personal matters, he was also a titan in the things that last through the ages. These letters make it easy to understand why he fascinated those who knew him in the flesh as he has fascinated those who only know him in the spirit reflected in his music.

—ROBERT SABIN

Rosenthal Ousted By Seattle Symphony

SEATTLE.—The opening of the Seattle Symphony season was delayed when on Oct. 25 the orchestra association's board of directors ousted Manuel Rosenthal from his position as conductor. The decision was made while Mr. Rosenthal was being investigated by a United States immigration board in New York, after his return from a summer vacation in his native France.

When he landed in this country on Oct. 13, the conductor was accompanied by Claudine Pillard Verneuil, French singer, known in Seattle as Mrs. Rosenthal. He was detained by the immigration officials, and subsequently it was stated publicly by Mme. Lucie Troussier Rosenthal in Paris, where she lives, that she is married to and has never been divorced from the musician. On Oct. 26, he was excluded from the United States as a result of the investigation, in which he was reported to have "admitted committing perjury, a crime involving moral turpitude, concerning his marital status prior to his entry."

The Seattle Symphony board made its decision to cancel Mr. Rosenthal's \$15,000-a-year contract because of his "delay in his arrival in Seattle," and because "the circumstances relating to his personal affairs, and the attendant publicity, has had such an adverse effect upon the affairs of the Seattle Symphony."

Mr. Rosenthal, through his lawyer, announced that his exclusion from the United States would be appealed in Washington and that he intended to hold the orchestra "to the terms of the contract on their part."

Stanley Chapple, head of the University of Washington music department, has been engaged to conduct the orchestra's Standard Hour broadcast on Nov. 18.

Opera Broadcasts Sponsored in Boston

BOSTON.—A new series of broadcasts, devoted to recorded performances of opera, began over FM radio station WXHR on Oct. 28. The twenty programs, to be heard Sunday evenings from 8 to 11 EST, are being sponsored by the Boston *Globe*. Cyrus Durgin, the newspaper's drama and music editor and Boston correspondent for *MUSICAL AMERICA*, is the commentator.

The initial opera in the series was *Rigoletto*—the first of four that will constitute a Verdi cycle in observance of the fiftieth anniversary of the composer's death.

Last September the newspaper sponsored its first broadcast of serious music on WXHR, when it presented in eight programs recordings of the 1950 Prades Festival, directed by Pablo Casals.

Klemperer To Fill Spring Engagements

MONTRÉAL.—Otto Klemperer, who was hospitalized here in October with a broken leg, expects to fill his conducting assignments with Les Concerts Symphoniques, of this city, in March; the Pittsburgh Symphony, in April; and the Cincinnati Music Festival, in May. Following his festival appearances, he will conduct the Montreal orchestra in two concerts, originally scheduled in October and cancelled because of his accident.

OPERA AT CITY CENTER

(Continued from page 5)
quite the discretion and appositeness of tonal coloration of Mr. Jongeyans and Mr. Renan. Edith Evans looked charming and sang prettily in a tiny maid's part. Armand Harkless, as a vacuous count who somehow gets mixed up in the bourgeois affair, seemed inexperienced and tentative.

Mr. Halasz performed wonders in the pit. The orchestra, unusually well rehearsed, played as precisely and cleanly as one could wish. The balance between the pit and the stage was well-nigh perfect. All the words carried, and the singers were enabled, through the aptness of Mr. Halasz's tempos and his general awareness of their needs and problems, to sing at the top of their bent. At the City Center, where singers so often receive short shrift from the conductors, it was especially gratifying to hear the kind of conducting that enhances the vocal values of a score.

The English translation employed in this production was a modification of Edward J. Dent's adaptation for the Sadler's Wells Theatre in London, where the work was staged last year under the title *School for Fathers*. Since Mr. Dent shifted the locale from Venice to London, the New York City Opera had to make some changes of text to restore the original geography. Occasional other passages were altered in the course of the rehearsals, for the sake of easier singing or better projection. The final libretto was about three-fourths Dent and one-fourth the result of the co-operative efforts of Mr. Halasz, Mr. Erhardt, and the cast. It proved to be one of the best translations we have heard. It was seldom stilted, and the rapid passages were provided with singable syllables. The singers' diction was generally excellent; they were hardly to blame if the text was unintelligible when three or four different sets of words were coming out at once in the ensembles. Certainly there was no difficulty following the meaning of the dialogue and the action, and the audience was able to find far more amusement in the piece than it could have if the performance had been given in the original Italian.

In the City Center performance, The Four Ruffians added up to somewhat more than the sum of its parts. It is, to begin with, a work that is wholly appropriate to the circumstances and personnel of the company—even if it does challenge its young artists to perfect the art of playing comedy. And although it may not be the best of the kind, it is a kind of work that offers pleasant comic relief from the general sobriety of the conventional repertory of both the City Center and the Metropolitan. Whether it seizes on the public fancy to the extent *The Love for Three Oranges* has remains doubtful. But Mr. Halasz was right in believing that The Four Ruffians deserved to be heard, and he and his company must be admired for the honorable care and the affection they gave to their preparation of it.

The season's sole repetition of *The Four Ruffians*, on Oct. 30, was by no means as neat in execution as the first performance. The well-articulated cast that had been painstakingly rehearsed for the premiere was broken up by the casting of five singers who were not part of the first group, and who therefore—whatever their own personal competence may have been—were not ready to uphold a virtuoso standard of ensemble playing. They were Shirley Russell, in place of Dorothy MacNeil; James Pease, in place of Gean Greenwell; Ethel Greene, in place of Edith Evans; Norman Scott, in place of George Jongeyans; and Arthur Newman, in place of Emile Renan. Mr. Halasz again conducted.

The first appearance anywhere of

Patricia Neway in the role of Santuzza in *Cavalleria Rusticana*, in the double bill at the matinee on Oct. 14, was an electrifying event. Miss Neway's singular gift for representing heroines who are morbidly possessed—as witness her Magda in *Menotti's The Consul* and her Leah in *Tamkin's The Dybbuk*—enabled her to create an impersonation of Santuzza that was uncommonly convincing. Her complete absorption in the emotional progress of the role and her rich, assured technique as an actress made the performance a powerfully unified one; her singing, cognizant of the traditions of the role without being enslaved or sterilized by them, was constantly urgent and moving. This was one of the finest individual achievements in the history of the New York City Opera Company.

David Poleri was a new Turiddu and an effective one, especially in his parting from his mother, but his somewhat rudimentary acting was no match for the overpowering completeness of Miss Neway's performance. In the accompanying Pagliacci, Richard Torigi made his debut as Silvio without altering the course of operatic history.

In the Oct. 28 matinee performance of *Madama Butterfly*, Wesley Dalton, 23-year-old tenor from Detroit, made his operatic debut as Pinkerton, disclosing a small but agreeable voice, an intelligent grasp of the requirements of the role, and a handsome appearance in naval uniform. On this occasion Lee Shaynen conducted *Madama Butterfly* for the first time. On the evening of Oct. 28, a repetition of *The Dybbuk* brought forward three new and uniformly competent participants—Frans Vroons, replacing Robert Rounseville as Channon; Norman Scott, replacing Carlton Gauld as Sender; and Margery Mayer, replacing Eunice Alberts as the Elderly Woman.

Mac Morgan appeared for the first time with the company on Oct. 21, as Pantalone in *The Love for Three Oranges*, carrying the role off with aplomb and singing with expert control. Michael Bondon was a personable Count Almaviva at his debut, in *The Marriage of Figaro* on Oct. 20; on Oct. 27 he sang Escamillo in *Carmen*. In the same performance of *The Marriage of Figaro*, Eunice Alberts and Mary LeSawyer were new in the parts of Marcelina and Barbarina. Miss Alberts appeared as the Mother in *Les Contes d'Hoffmann* for the first time on Oct. 24.

In *La Bohème*, on Oct. 19, Tusa Santo made a successful debut as Mimi, and Theo Baylé sang his first Marcello at the City Center. On the afternoon of Oct. 21, Mr. Baylé sang the title role of *Rigoletto*, which he had relinquished to Lawrence Winters in the earlier performance; other newcomers to the season's casting of this opera were Norman Scott, as Sparafucile, and Edith Evans, as Maddalena. On Oct. 27, Richard Bonelli sang Valentin in *Faust*, a role he had not previously undertaken at the City Center.

The performance of *Die Meistersinger* on Oct. 23 was briefly disrupted by the sudden illness of Oscar Natzka, the Pogner, who was not able to finish the first act. He was rushed off to a hospital, and his role was taken over by Norman Scott, who was hastily summoned from his home. In this representation of the Wagner comedy, Mack Harrell was sympathetic as Hans Sachs, a role he had not sung before, and Rolf Heide was a skillful Beckmesser.

Dance Series Opens at Museum

The American Museum of Natural History in New York opened its annual series called *Around the World*

with Dance and Song on Oct. 25 with a program by Ruth St. Denis and Ted Shawn. Also on the schedule for the season are Sinda Iberia and Company, Nov. 8; the Euzkadi (Basque country) group of singers and dancers, Dec. 6; a program called *Ethnic Sources in Ballet*, presented under the direction of Ruthanna Boris, Dec. 27; Shankar and his Hindu Ballet, Jan. 9; *La Meri* and her Ensemble, Jan. 17; and Jean Léon Destiné and Company, Jan. 31.

Symphony

(Continued from page 4)

John Sweeney, III, as soloist; the *Divertimento* from Stravinsky's *The Fairy's Kiss*; and Tchaikovsky's *Romeo and Juliet*. Six regular concerts will be given in all, with one devoted to Handel's *Messiah* and half of one to a concert version of Weill's *Down in the Valley*.

Lansing

The Lansing Symphony, which launched its season on Oct. 14 in the J. W. Sexton Auditorium, is making its concerts free to the public this season. The difficulty of making ends meet by giving concerts on a subscription basis, with the burden of paying federal admissions taxes, led the board of directors to make the series an adult education project, to be presented with the co-operation of the city school board. Children's concerts have also been planned.

Romeo Tata continues as conductor, and all soloists are present or former members of the community. They include Joseph Evans, pianist, who played a Poulenc concerto at the first concert; Mary Canberg, violinist; Carleton Eldridge, tenor; and Russell Friedewald, flutist.

—ETHELIN SEXTON

Nashville

The Nashville Symphony made its first appearance under its new conductor, Guy Taylor, on Oct. 30 in the War Memorial Auditorium.

Formerly conductor of the Springfield (Ohio) Symphony, Mr. Taylor succeeded William Strickland. In its initial program for the season the orchestra played the Overture to Mozart's *The Magic Flute*, Brahms's *Fourth Symphony*, four dance episodes from Copland's *Rodeo*, two pieces for strings from Walton's music for the film *Henry V*, and the Prelude to Wagner's *Die Meistersinger*.

Honolulu

In Hawaii, the Honolulu Symphony is offering two series of six programs each during its 51st season, which opened on Oct. 9, under the direction of George Barati. The Poalau (Tuesday) series will be devoted to symphonic works, and the Family Hour series, given on Sunday afternoons, will present shorter programs of lighter music. The same soloists and ensemble will appear in

both series—Yi-Kwei Sze, Maxim Schapiro, Barbara Smith, Joseph Szegi, and the Kamehameha Chorus. The concerts are given in McKinley Auditorium.

Two extra concerts for subscribers will be given by a chamber orchestra in the Ala Moana gardens.

During the summer concerts were presented by the Honolulu Pops Orchestra, conducted by Robin McQuesten, in Kapiolani Park, under the auspices of the board of public parks and recreation.

Recitalists in the past three months have included Nadine Conner, Richard Farrell, and Yehudi Menuhin.

Last spring the Oratorio Society of Honolulu, John Edmund Murphy, director, sang a program that included Thompson's *The Testament of Freedom*, Kodály's *Psalmus Hungaricus*, and Hadley's *The New Earth*.

—HARRIET GALLETT

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ORCHESTRAS

(Continued from page 20)

cologists. In any case, it is charming music, and would be even more so with the original orchestration using only two oboes and two horns, recommended by the Haydn authority Karl Geiringer as a replacement for the thicker version made by Gevaert in 1890. Mr. Piatigorsky's cadenza in the first movement was tasteful and afforded opportunity for some superb phrases in the low range of the cello as well as pyrotechnics on the upper strings. Mr. Mitropoulos conducted the work in a heavy, rhetorical fashion that assorted well with Mr. Piatigorsky's romantic style in the solo part.

The novelty of the evening was Stefan Wolpe's First Suite from his ballet *The Man from Midian*. In 1942, Eugene Loring submitted a ballet libretto on the subject of Moses by Mrs. Winthrop Palmer to Wolpe and asked him to compose a score to be used in Loring's Dance Players production of the work. *The Man from Midian* had its premiere in Washington, D. C., and was given several times during the 1942 New York season of the Dance Players. At that time it was performed in a two-piano version. In 1950, Wolpe re-edited two suites from the original score for concert purposes.

The whole score is a set of variations on musical statements contained in the first piece. The seven episodes begin with the concealment of the new-born child, Moses, in the bulrushes, and culminate in Moses' killing of the Egyptian taskmaster and his flight to Midian and a final section called *The Portrait of Moses*. When I saw the ballet in 1942, I felt that Mrs. Palmer's libretto was too crammed with events to enable Loring to do much with the choreography. The music in the two-piano version sounded spotty, strident, and undramatic. In the orchestral version it gains clarity of line and of structural intention, but it still sounds like an intellectual exercise, and it still lacks the rhythmic cohesiveness and dramatic compulsion necessary in a dance score of this type. Wolpe was present to acknowledge the applause after the stunning performance of his music.

Mr. Mitropoulos made Franck's *Redemption* sound like Mossoloff's *Iron Foundry* but could not save it from hopeless dullness even by this drastic measure. What a chasm separates the neo-classic propriety of the young Saint-Saëns from the volcanic genius of the young Berlioz! But this early A minor Symphony is pleasant and skillfully contrived, and it was deftly played.

—R. S.

In the weekend concerts on Nov. 3 and 4 Gregor Piatigorsky played the Schumann Cello Concerto instead of the Haydn, displaying once again the rich fullness of his tone, but concealing a good deal of the structure and the rhythmic élan of the piece by his sententious fascination with the sheer sound of his instrument. On Saturday, Wolpe's suite from *The Man from Midian* was displaced by Rimsky-Korsakoff's Spanish Caprice. On Sunday the Wolpe music returned to the list; Saint-Saëns' Second Symphony disappeared from it; and the Spanish Caprice remained.

—C. S.

Caramoor To Become Permanent Music Center

KATONAH, N. Y.—The late Walter T. Rosen, who died on Oct. 16, left his estate, Caramoor, to be developed as a "cultural, artistic and educational center" of "permanent benefit to the public." For the past twenty years Mr. Rosen and his wife, Lucie Bigelow Rosen, had been planning improvements on the 150-acre estate, with this end in view, and it now has a music

room seating 300, an outdoor theatre seating 700, and an amphitheatre, with a backdrop of cedars for acoustical perfection, seating more than 1,500. For the last six years the Westchester Friends of Music have been conducting concerts there. Continuation of the project of developing the cultural facilities will be under the management of the Walter and Lucie Rosen Foundation.

Marines Open Milwaukee Season

MILWAUKEE.—A concert by the United States Marine Band opened the 1951-52 concert season here. This was followed by the initial concert in the series of ten the Chicago Symphony will give under the auspices of the Milwaukee Orchestral Association.

The Civic Concert Association will present Guiomar Novaes, the Metropolitan Opera's touring version of Fledermaus, Jan Peerce, the Minneapolis Symphony, Sylvia and Benno Rabinof, and Astrid Varnay.

The First Piano Quartet, Jascha Heifetz, Marian Anderson, and Leonard Warren will appear under the sponsorship of the Arion Musical Club, which will also be heard in Handel's *Messiah* and Bach's B minor Mass.

In the North Shore Community Concert Association series are Patricia Travers, Morley and Gearhart, Cesare Siepi, and the St. Louis Symphony; and in the Wauwatosa series are the de Paur Infantry Chorus, Tossy Spivakovsky, Mata and Hari, Byron Janis, and Nan Merriman.

The Sadler's Wells Theatre Ballet, Ballet Theatre, and the Ballet Russe de Monte Carlo will appear under the local management of Myra Peache.

The Charles A. Wagner Opera Company will present *La Traviata*, and a local group, the Roman International Opera Company, will stage *Tosca* and *La Bohème*.

The local chapter of the American Guild of Organists will sponsor recitals by Carl Weinrich, George Markey, and Fernando Germani.

Additional programs will be given by Martial Singher, Edward Kilenyi, the Music Under the Stars Orchestra, the Civic Orchestra, and Frank Glazer.

—FRANK H. NELSON

Shaw To Conduct Choral Concert Series

A series of seven Sunday evening concerts devoted to choral works will be conducted by Robert Shaw in Carnegie Hall beginning next January. The participating ensembles will be the Robert Shaw Chorale and Concert Orchestra, the Collegiate Chorale, the RCA Victor Symphony Orchestra, and the Crane Chorus and Orchestra of the State University Teacher's College at Potsdam, N. Y.

The first program, on Jan. 6, will offer the American premiere of Bartók's *Cantata Profana: The Enchanted Deer*, as well as Mozart's D minor Requiem Mass, Ravel's *Trois Chansons*, and Debussy's *Trois Chansons*. Bach's B minor Mass will be sung on Jan. 27. The New York premiere of Norman Dello Joio's *Psalm of David* will take place in the Feb. 3 program, when Hindemith's *Apparabit Repentia Dies*, Brahms's *Nänie*, and Josquin des Prés's *Miserere* will also be given. Helen Hosmer will direct the Des Prés and Dello Joio works. On Feb. 17, the presentation will be Beethoven's *Missa Solemnis*. The Easter Sunday (April 13) program will include Bach's *Cantata No. 4*, Christ Lag in Todesbanden, and Bernard Rogers' *The Passion*. The April 27 program will be devoted to Stravinsky's *Symphony of Psalms*, three motets by Heinrich Schütz, and the American premiere of Francis Poulenc's *Stabat Mater*. Haydn's *The Creation* will be performed in the final concert, on May 11.

Brahms Series Played At Library of Congress

WASHINGTON.—Besides the opening of the National Symphony season (reported on page 4), October brought several chamber-music programs. The Budapest Quartet gave concerts at the Library of Congress on Oct. 7 (in celebration of Gertrude Clarke Whittall's birthday), 11, 12, 18, 19, 25, and 26. At each of these a work by Brahms was played, in accordance with the Whittall Foundation's desire to present all of the composer's chamber music during the present season. Through the generosity of the foundation, incidentally, the Library of Congress has the largest collection in the world of Brahms autographs.

At the Phillips Gallery, two outstanding recitals were those given by Warren Perry Thew, pianist, on Oct. 14, and by Ernst and Lory Wallfisch, violinist and pianist, on Oct. 21.

Among the programs given at the National Gallery were those by Jean and Francis Madeira, contralto and pianist, on Sept. 30, and the American University Trio (George Steiner, violin; Maurice Kirschbaum, cello; and Evelyn Swarthout, piano), on Oct. 28. Orchestral concerts at the gallery, led by Richard Bales, had as soloists Jeannette Haien, pianist, on Oct. 7, and Barbara Troxell, soprano, on Oct. 21.

Chamber-music groups of the American University and Catholic University gave their first concerts of the season on Oct. 16 and 19. George Steiner conducted members of the former group in Brahms's G major Sextet, Schubert's A major Quintet, and Schönberg's *Verklärte Nacht*. Emerson Meyers conducted the Catholic University Chamber Arts Society in Pergolesi's F minor *Concertino*, Bach's C minor Concerto for Violin and Oboe, Persichetti's *The Hollow Men*, Hindemith's *Song of Mourning*, and William Graves's cantata *Song for St. Cecilia's Day*.

—CHARLOTTE VILLÁNYI

NASM To Convene At Cincinnati Hotel

CINCINNATI.—The National Association of Schools of Music will meet at the Netherland Plaza Hotel here on Nov. 23, 24, and 25, for its 27th annual convention. Special committee meetings will be held on the two previous days. Price Doyle is president of the organization.

Special sessions will be held with representatives of the Music Educators National Conference in an effort to find some way of improving the music-education programs in the several hundred schools where they are inadequate. Marguerite Hood, president of MENC, will head the delegation.

Other subjects to be discussed will range from reports on progress of junior colleges to the problems of the doctorate in music—the last to be the subject of a speech by Howard Hanson.

USC Offers Special Concert Course

LOS ANGELES.—The University of Southern California is offering a concert-music course in which students attend 26 concerts given by the Los Angeles Philharmonic, the Music Guild, Evenings on the Roof, and the Harold Byrns Chamber Symphony. Through the co-operation of the performing organizations, the course fee, which includes all tickets, is only \$18.

Chicago Soprano Winner in Italian Contest

VERCELLI, ITALY.—Sandra Kaye, soprano, of Chicago, was one of five winners in an international singing contest held here on Oct. 24. She was awarded 50,000 lire (\$800).

Philharmonic Shows Deficit for 1950-51

The New York Philharmonic-Symphony Society has reported that its operating deficit for the 1950-51 season was \$202,916.55, the largest in its history. Through income from an endowment fund, radio memberships, and contributions from the auxiliary board and guarantors fund, the net deficit was \$110,367.61.

The gross cost of operations was \$1,032,314.38, almost \$50,000 more than the previous season. Receipts from the regular New York concerts were \$521,990.82, and another \$194,035.91 was raised through broadcasting fees, recording royalties, and special concessions.

Since the federal admissions tax paid by the orchestra for the 1950-51 season amounted to \$109,934.85, almost the amount of the net deficit, it was predicted that with the current exemption from the tax the deficit for the 1951-52 season would be much less.

At the annual meeting of the board of directors on Oct. 9, Floyd G. Blair was re-elected president. His position as treasurer was assigned to David M. Keiser. William Rosenwald was named assistant treasurer; Parker McCollester was elected secretary, and Arthur Judson was reelected executive secretary.

Paris Cemetery To Receive Nijinsky Body

PARIS.—The body of Vaslav Nijinsky, who died in London on April 8, 1950, will be transferred from Marylebone Cemetery in London to Montmartre Cemetery in Paris. Serge Lifar is in charge of the transfer.

Obituaries

FRED PATTON

DETROIT.—Fred Patton, 63, baritone, died here on Oct. 25. Born in Manchester, Conn., he studied in New York, and began his concert career in 1919. He sang with the Cincinnati Opera from 1926 to 1934, the Philadelphia Civic Opera from 1925 to 1930, and the Metropolitan Opera from 1927 to 1929. He was a noted oratorio singer, and he appeared as soloist with the New York Philharmonic-Symphony, as well as other major orchestras in the United States, and in music festivals at Cincinnati, Ann Arbor, and Worcester. He sang for eight years at the Broadway Tabernacle and for ten at the Fifth Avenue Presbyterian Church, both in New York. He was dean of the Summer Music School, in Bay View, Mich., from 1934 to 1944, and he taught at Michigan State College in Lansing, from 1932 to 1946.

CHARLES FONTEYN MANNEY

Charles Fonteyn Manney, 79, composer, died in New York on Oct. 31. A native of Brooklyn, he studied with William Arms Fisher, Wallace Goodrich, and Percy Goetschius. He joined the Oliver Ditson Company in 1898 as associate editor and remained with the organization for 32 years. He conducted the Footlight Orchestra in Boston and several choruses in both Boston and New York. He composed many songs, choral works, and piano pieces.

CRISTÓBAL ALTUBE

MADRID.—Cristóbal Altube, 53, tenor and professor at the Royal Conservatory of Madrid, died here on May 16. He was a shepherd until fifteen years of age and a handcraftsman for another eight years before he began to study singing. He made his debut in Malta's Royal Theatre and during his career sang in many of the world's most important concert and opera houses.

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AMERICA

Grass Roots Opera-

A North Carolina Project

By ROBERT SABIN

"I HAVE never before cared for opera. I once thought that it was just a racket and a lot of phony screaming that was supposed to present foreign languages. Going in, I heard a boy say that he wished he had his earmuffs. When we were coming out, I heard the same boy say that he would never miss another opera."

This comment was written by a boy in the sixth grade of the Edgemont School in Rocky Mount, N. C., after he had heard the Grass Roots Opera Company in a performance of Mozart's *Cosi Fan Tutte*, which the company gives in English as School for Lovers. The story of the Grass Roots Opera and its founder, A. J. Fletcher, is one that should interest music-lovers throughout the country. For Mr. Fletcher is a most unusual personality, a prosperous businessman who not only loves opera with a consuming passion but also appears in it himself, singing and acting very creditably. He has set in motion a plan which may revolutionize the status of opera in the United States. When he was a boy, he longed to become an opera singer, and he is determined that the boys and girls growing up today, even in remote communities, will have the opportunity to hear operas performed and to sing in them if they have the talent and interest.

To communicate his love of opera to others, to bring it into people's lives in their home towns and cities, to overcome the economic and aesthetic problems that beset opera producers everywhere—these have been his aims from the beginning. What he has accomplished in the last four years is amazing.

TO indicate the scope and the practicality of his project, Mr. Fletcher has made up an advertisement: "WANTED: Forty young singers to learn, sing, and perform in opera. Twenty to sixty public performances per season guaranteed." From the beginning, he has conceived his company as a test experiment that could be duplicated in every state in the Union. He has worked his plans out on the broadest possible scale, so that they have won the support of educators, community leaders, and political planners as well as musicians. For the Grass Roots Opera Company is the spearhead of an educational movement. It has a school for training young singers, producers, and designers, who will be equipped to set up similar schools and companies elsewhere. It offers stage experience to all of its members as soon as they are ready to appear in public. A major part of its administration is devoted to pioneer work in the schools and communities of North Carolina.

Mr. Fletcher has the spirit of Theodore Thomas and other born troupers. He likes nothing better than to go into a town where opera has never been heard, make friends with the local people, explain opera to them, set up a stage with whatever facilities they have, and give a performance on the spot. In many cities the schools have aided in this ground-breaking. The Grass Roots Opera lives up to its name. Although it appears before experienced opera audiences and sets itself professional standards in every department, the company is quite as

much interested in the untapped audience of young people and adults who have never had the opportunity to find out whether or not they like it.

Mr. Fletcher and his wife have always been actively interested in music. They have made annual trips to New York to hear opera at the Metropolitan, but they did not understand the languages in which the works were sung and for them "something was left out" of the performances, because they were vitally interested in the action as well as the music. When Mrs. Fletcher became president of the North Carolina Federation of Music Clubs some years ago, the organization decided to do something practical about the situation. Knowing Mr. Fletcher's love of opera and his shrewd, realistic approach to the economic and social problems involved, it appointed him state opera chairman. Mr. Fletcher promptly organized a company, for which the name Grass Roots Opera was suggested by Norman Cordon, formerly a singer of leading bass roles with the Metropolitan Opera and New York City Opera companies and now head of the state music program of the University of North Carolina Extension Division, at Chapel Hill.

The growing popularity of the group attracted the attention of the University of North Carolina, and after a private performance at Chapel Hill in the Playmakers Theatre, the university decided to establish the North Carolina Opera School in Raleigh, to be administered by the extension division, of which Russell Gruman is head. Chancellor Robert B. House of the university, an old friend of Mr. Fletcher, was from the first an enthusiastic believer in the project. The Grass Roots Opera Company has won the support of the National Federation of Music Clubs, the University of North Carolina, and the cooperation of the public school authorities. In the past few months it has given performances in 42 different cities and towns in North Carolina and at the Watergate Theatre, in Washington, D. C., as a feature of the capital's sesquicentennial celebration.

LETTERS from county superintendents, school principals and teachers, and individuals are pouring in, voicing such reactions as this, taken from a letter from the Nash County Superintendent of Schools: "I sat beside a high school principal who said he had never attended an opera performance before. There was no mistaking the fact that he enjoyed every minute, just as I did. . . . There is a general impression that opera is too 'high-brow' to be enjoyed. Such a feeling has been dispelled for those who had it and attended your production of *School for Lovers*."

Mr. Fletcher does not pretend to be a musical authority, and he has always sought the advice of experienced musicians like Mr. Cordon in working out his plans. To form a nucleus for the Grass Roots Opera and the school, he brought to Raleigh John Seagle, baritone, teacher, and director of the Seagle Opera Colony, at Schroon Lake, N. Y., in the summer and head of the vocal department at Trinity University in San Antonio, Tex., during the winter. Also on the faculty are Mrs. Estle



Robert Bird, above right, directs a rehearsal of the Grass Roots Opera Company. At right are David Witherspoon, tenor; Mr. Bird; and James Edwards, baritone, working on sets



Rucker, of St. Louis, formerly accompanist for Helen Traubel and other singers. Mrs. Rucker is pianist and vocal coach at the school. Robert C. Bird is director of the company and a teacher at the school. He began to study with Mr. Seagle in the opera workshop at Schroon Lake when he was only seventeen and in the succeeding years has variously sung in, directed, and produced opera in Fort Worth, New Orleans, and other cities. Mr. Bird is extraordinarily versatile. He thinks nothing of designing and executing the sets for a production, cutting out the costumes, lighting the stage, coaching the singers, and then appearing in the cast. When local choruses are used in Grass Roots Opera performances, he goes ahead of the company and trains them. If local singers are sufficiently talented, he coaches and perfects them in their roles before they rehearse with the regular cast. This fall he attended rehearsals at the New York City Opera to observe its methods. Later, Laszlo Halasz, musical and artistic director of the New York City Opera, will visit the school and hear performances, for he is interested in the venture. He will also audition singers and students at the opera school.

THE flexible and ingenious financial arrangements of the company and of the school reflect Mr. Fletcher's ability as a businessman. He has devoted much money and time to the evolution of the Grass Roots Opera and he has worked out a scheme that would make opera possible in any state. If a local school will sponsor appearances of the company the following arrangements have proved feasible. The local sponsors sell the tickets, supply the programs, furnish simple properties for the stage (for instance, small pines for the garden scene in *School for Lovers*), dinner and night's lodging for the cast, and a guarantee of \$60 to \$110. The opera company supplies transportation and traveling expenses. The proceeds in

excess of the guarantee, after payment of taxes, are divided, with the local school taking forty per cent and the opera company sixty. Admission is decided by the local sponsors, the usual charge being one dollar, plus tax, for adults, and 75 cents or less for children. The opera company has an advance representative, who has already booked over 65 performances—as many as it can give this season. If it had more singers and a larger repertoire, it could have 175 engagements, with more easily obtainable. Twenty-five per cent of the gross take, after the guarantee and taxes have been deducted, is divided between the principals. Experience has shown that the singers earn enough from this to support themselves.

At the beginning Mr. Fletcher found outside jobs for many of the singers so that they could earn a living while studying and appearing with the opera company. Several of them are local business and professional men and women who have studied music and have dramatic talent but have never ventured into professional musical careers. As the school expands and the company can provide alternate casts, the number of full-time professional singers will increase. While providing opportunities to the avocational singer who is willing to work to achieve professional standards, Mr. Fletcher is determined to establish a vocational school of opera that will equip not only singers but young opera producers, directors, and scenery and costume designers. The Grass Roots Opera Company builds its own sets, lights them, designs and sews its own costumes, and prepares its own musical performances. A piano is used for most of the productions, but when an orchestra is available it is used.

A performance of Mozart's *The Marriage of Figaro*, with Benjamin Swalin conducting the state-sponsored North Carolina Symphony, is planned for the Forest Theatre, in Chapel Hill.

(Continued on page 31)

NEW MUSIC REVIEWS

Works for Recorder By Telemann and Others

Unfamiliar and delightful works by Georg Philipp Telemann, Johann Christoph Pepusch, Christoph Graupner, Alessandro Scarlatti, and by J. S. Bach, Corelli, and Mozart, all for recorder with various instrumental combinations have recently been added to the already impressive recorder repertoire. They are issued by C. F. Peters. Since the flute or violin may be substituted for the recorder without doing violence to the music, these publications will interest various groups. They are ideal for teaching as well as concert purposes, and many of them are well within the technical capacity of talented amateurs.

Two noble and refreshing trio sonatas by Telemann, from the *Esercizi Musicali*, have been edited and provided with a new cembalo part by Waldemar Woehl. The Peters edition of Telemann's *Trio Sonata in A minor*, for recorder, violin, and cembalo (with cello or viola da gamba ad libitum), contains parts for cembalo (or piano), recorder in F, recorder (or flute), violin, and cello. The *Trio Sonata in C minor* has parts for cembalo (or piano), recorder in F, recorder (or flute), oboe (or violin or viola da gamba), and cello ad libitum. The original instrumentation of this sonata was for recorder, oboe, and cembalo. Woehl has also edited Telemann's *Quartet in G major*, originally for recorder, oboe, violin, and cembalo; and Telemann's *Two Sonatas for Recorder and Basso Continuo*.

Woehl has unearthed Scarlatti's charming *Quartettino* for Three Alto Recorders and Continuo. The music in this edition contains parts for three alto recorders (or flutes or violins), and cembalo (or piano), with cello ad libitum. Another attractive work is Pepusch's *Trio Sonata* for recorder, oboe, and basso continuo, which has been edited by Walter Birke. Parts are provided for cembalo (or piano), recorder (or flute), recorder in F, oboe (or violin), and cello ad libitum. Graupner's *Suite in F major*, for three recorders or other instruments, has been edited by Dietz Degen, like the other works from the Urtext. It originally had the title, *Ouverture à 3 Chalumeaux*. Degen suggests the following combinations for performance: three recorders (soprano, alto, and tenor; or two altos and tenor; or soprano and two tenors; or alto and

two tenors); or flute and two violins; or three violins.

Bach's *Trio Sonata* in B flat major has been edited by Woehl for two alto recorders and cembalo (or piano), with cello ad libitum. It was originally written in the key of G major for two flutes and continuo. The editor has realized the bass and transposed the work into a key more comfortable for recorders, but has left the music otherwise unchanged. Dietz Degen has edited three Corelli sonatas in an arrangement for two alto recorders and basso continuo, with cello ad libitum. In Corelli's lifetime several of his sonatas for two violins and basso continuo were thus arranged. The three sonatas in this Peters edition are taken from a volume of such arrangements published in Amsterdam. Degen, in his version for two alto recorders and piano, uses the richer figuring of the bass found in the Amsterdam arrangements. Two sonatinas by Mozart have been arranged by Waldemar Woehl for recorder (or violin) and cembalo (or piano). They are taken from the divertimentos for two clarinets and bassoon. These delicate little pieces may also be played as trios, since the editor has left the three-part writing intact.

To its library of flute and recorder music the Hargill Music Press has added *Four Ancient French Dances*, by Marin Marais, transcribed and edited by Reba Paeff Mirsky for flute or alto recorder and piano. Each of the brief dances has highly individual flavor and rhythmic character.

—R. S.

Educational Material For Beginning Pianists

Josephine Bowden's two-piano arrangements of *Two Dances* from Gluck's *Iphigenia in Tauris* will be useful both to students and to other duo-pianists. They are issued by Schroeder and Gunther, which has already published two-piano arrangements of works by Frescobaldi and Froberger of similar pedagogical usefulness.

Recent additions to the firm's list of teaching pieces for solo piano include Louise Garrow's *Curfew* for Susan, and *Indian Pow-Wow*; David Carr Glover's *Jet Cadets*; Cleo Allen Hibbs' *Sandra (Novelette)*; Howard Kasschau's harmonically interesting *It's Just Four*; and Mark Nevin's *Twinkle Twinkle Little Variations*, *How-de-do!*, and second piano parts to his *Toy Piano and Piccolo*. —R. S.

Piano Teaching Material

AARON, MICHAEL: *Whimsy*. (Mills). BEAN, MABEL: *Frolicking Arpeggios*. (Carl Fischer). BROWN, LEWIS: *Mardi Gras*. (Carl Fischer). CAMPBELL, ALINE: *The Princess and the Pirates*. (Carl Fischer). COBB, HAZEL: *Brigadier*; *The Water Wheel*; *Costume Ball*; *Three Lost Dogs*. (Carl Fischer). ECKSTEIN, MAXWELL: *Piano Course*, Books 1-4; *Old Soldiers Never Die*. (Carl Fischer). HANDEL: *Five Compositions* edited and arranged for intermediate grade by Cuthbert Harris. (Schmidt). KOCH, FREDERICK: *Dreamy Melody*. (Composers Press). MARTIN, HAZEL: *The Butterfly Waltz*; *Holiday in Mexico*; *Miss Twinkle Toes*. (Mills). SISTER MARY ALOYSIUS: *Impromptu*. (J. Fischer). SISTER MARY JOSEPHUS: *Hobgoblins*. (J. Fischer). RAEZER, CORA MAE: *The Windmill's Song*. (Carl Fischer). WEYBRIGHT, JUNE: *Samba*. (Mills). WILLIAMS, JEAN: *The Little Drum Major*. (J. Fischer).

THE GALAXY GALLERY

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Arthur Farwell

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Ben Burtt

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WOZENCRAFT, MARIAN L.: *The Balloon Man*. (Carl Fischer).

For Piano Duet

LOEILLY, J. B.: *Suite of Three Pieces*, transcribed by Georg Eggeling. (Schmidt). MACDOWELL: *To a Water Lily*, arranged by Felix Fox; *To a Wild Rose*, simplified. (Schmidt).

Piano Pieces

CALLINICOS, CONSTANTINE: *Nani-Nani, Berceuse grecque*. (Carl Fischer).

GINASTERA, ALBERTO: *Rondo on Argentine children's folk tunes*. (Buenos Aires: Barry).

HOWARD, JOHN TASKER: *Calendar Suite*: October, November, December. (Elkan-Vogel).

MACDOWELL, EDWARD: *Etude de Concert*, edited by Maxwell Eckstein. (Carl Fischer).

MIROVITCH, ALFRED, editor: *New Recital Repertoire by Masters of the Seventeenth, Eighteenth and Nineteenth centuries*. (Elkan-Vogel).

MOORE, DOUGLAS: *Dancing School, Air, and Procession*, from suite for Piano. (Carl Fischer).

SAINT-SAËNS: *Le Carnaval des Animaux*, arranged by Lucien Garban. (Durand: Elkan-Vogel).

SIMONS, MOSES: *El Manisero (The Peanut Vendor)*, arranged by Herman Wasserman. (Marks).

WEAST, GEORGIE H.: *Guantanomo*. (G. Schirmer).



FOR THE NEW YEAR

This anonymous Paganini portrait is one of the illustrations in the 1952 Music Calendar issued by the C. F. Peters Corporation.

tana, have been published in a new edition by C. F. Peters. The second piece, long unavailable, is made up of a rhapsodic introduction and a heady dance-like section. Gunnar Knudsen's *Noveletta* for violin solo has been issued by Composers Press in a version with a piano accompaniment by Charles Haubiel. It was originally composed for the Hardanger violin, an eight-stringed Norwegian violin used by folk musicians. This conventional but richly sonorous piece would sound far more interesting in its original guise.

—R. S.

New Compositions For Winds and Brass

To the rapidly growing repertoire of contemporary music for woodwind and brass ensembles and for solo winds with strings Carl D. Meyers, Charles Haubiel, and John Shaffer Smith have made recent contributions. All three works are modest in scope and familiar in idiom. The Meyers and Haubiel compositions are issued by Composers Press, the Smith work by Carl Fischer.

Meyers' *Autumn Moods*, a sextet for two trumpets in B flat, horn in F, baritone, trombone, and tuba, won first place in the 1949 contest sponsored by Composers Press. Haubiel's *Five Pieces for Five Winds*, for flute, clarinet, oboe, horn, and bassoon, have the following headings: *Flowingly*, *In Five-Eight*, *Canon*, *In Seven-Eight*, and *With Animation*. Smith's *Quintet for Oboe and Strings* is a brief six-page work with little opportunity for development. All these compositions are technically suitable for teaching purposes.

—R. S.

English Prefaces Issued For Peters Organ Series

For purchasers who do not know German, Peters Edition has made an English translation of Hermann Keller's explanatory notes and the indices of its collection *Eighty Chorale Preludes of German Masters of the Seventeenth and Eighteenth Centuries*. This translation is offered without charge to anyone who has bought the collection in the past two years. Peters has also issued a preface by Albert Riemenschneider with an English translation of the original foreword for its edition of the organ works of J. S. Bach.

New and Old Works For Violin and Piano

Eldin Burton's *Sonatina for Violin and Piano*, a three-movement work in traditional form, reveals familiarity with contemporary musical devices, especially of the modern French school, and a certain amount of facility. But it lacks originality and the firmness of texture that bespeaks inspiration and thoroughgoing musical logic. The work is published by Carl Fischer.

Aus der Heimat, two pieces for violin and piano by Friedrich Sme-

Violin Teaching Material

BARBARKOFF, SAMUEL: *Fiddling by the Numbers: A Violin Rote Method for All*, edited by Merle J. Isaac, with illustrations by Tom O'Brien. (Carl Fischer).

Menuhin Edits Bruch Concerto

Yehudi Menuhin, long a distinguished interpreter of Max Bruch's *Violin Concerto* in G minor, has edited the work for C. F. Peters Corporation. Violinists will find his fingerings and other suggestions interesting. The edition follows Bruch's own revisions of the score. The concerto is issued in piano score, and is handsomely printed.

—R. S.

Secular Songs

DIAMOND, DAVID: *For an Old Man* (medium, D to F). (Southern).

FLANAGAN, WILLIAM: *Valentine to Sherwood Anderson* (medium, B to E). (Peer International).

HOPKINSON, FRANCIS: *Beneath a Weeping Willow's Shade*; *My Days Have Been So Wondrous Free*, arranged by Oliver Daniel (high). (Carl Fischer).

LA FORGE, FRANK: *Fledermaus Fantasy*, based on excerpts from *Die Fledermaus*, with piano and flute, English and French text (high). (Carl Fischer).

SMITH, WARREN STOREY: *Down By the Glenside*, traditional Irish song (medium, D to E). (Humphries).

WARD, ROBERT: *Vanished* (medium, D to G). (Peer International).

WOLF, DANIEL: *Jack-in-the-Box* (high, D sharp to G). (Carl Fischer).

Sacred Songs

BUCKY, FRIDA SARSÉN: *The Blessing*, narrative and cycle of seven songs, words by the composer: *Three Wise Men*; *The Singing Wind*; *Mary's Prayer*; *Gabriel's Song*; *Angel's Song*; *Holy Infant Son*; *Hallelujah* (medium voice). (Southern).

FAULKNER, GEORGE: *Feed My Sheep* (high, E to G; medium, C to E flat). (Carl Fischer).

NEW MUSIC

Bach's French Suites Edited by Hermann Keller

Hermann Keller's new edition of Bach's French Suites, completed in 1950, on the two hundredth anniversary of Bach's death, has now been issued by C. F. Peters. Keller bases his text on what is presumably the latest authentic version, including other versions as variants. He has limited the number of expression marks and offers suggestions in the form of metronome marks himself. Keller pays tribute to the thoroughness of the Bischoff and Bach Gesellschaft editions of the suites, but he is convinced that there is justification for his edition, because of its different choice of text and treatment of expression marks.

—R. S.

Secular Choral Music Listed

BARTHOLOMEW, MARSHALL: When We Are Parted (TTBB, baritone or contralto solo, piano). (Galaxy). BYRON, ARTHUR: A Song of June (unison, piano). (Novello; H. W. Gray). BRENT-SMITH, ALEXANDER: I Saw the Four-Fold River Flow (Paradise Song No. 4) (SSA, piano). (Novello; H. W. Gray). BUSH, GLADYS BLAKELY: The Bargain (SSATTB, a cappella). (Ditson). COWELL, HENRY: Day; Evening; Night; Morning (TTBBBB, two parts for falsetto or boys' voices ad lib, a cappella). (Southern). DANIELS, MABEL W.: June Rhapsody (SAB, tenor ad lib., piano). (Schmidt). DAVIS, KATHERINE K., compiler and arranger: The Bow Street Book (eighteen sacred and secular choruses) (SAB, accompanied and a cappella). (Birchard). DYSON, GEORGE: Song for a Festival (SATB with optional bass solo, or unison with optional descant; piano, organ, string orchestra, or full orchestra). (Novello; H. W. Gray).

FOSTER, STEPHEN COLLINS (arr. by Ken Christie): Jeanie With the Light Brown Hair (TTBB, piano). (Presser).

GILBERT, NORMAN: Get Up and Bar the Door (SB, piano). (Novello; H. W. Gray).

GRIEG, EDWARD (arr. by Gena Branscombe): Midsummer Eve (SSAA, piano). (J. Fischer).

HARRIS, WILLIAM H.: There Sits a Bird on Yonder Tree (SSA, piano). (Novello; H. W. Gray).

HOWELLS, HERBERT: Walking in the Snow (SSAATTB, a cappella). (Novello; H. W. Gray).

HYDE, HERBERT E.: Hunter's Moon (TTBB, piano). (Birchard).

KNIGHT, VINCENT: The Mind Content (SATB, a cappella). (London: J. Williams).

LARA, AGUSTIN (arr. by John Klein): Granada (English and Spanish texts) (SATB, piano). (Southern).

LIADOFF, ANATOL (arr. by Igor Buketoff): By the Quiet Don (SSATTBB, a cappella). (Carl Fischer).

MONTGOMERY, MERLE: Leisure (SSATTBB, accompaniment ad lib.). (H. W. Gray).

NILES, JOHN JACOB: Turtle Dove (SATB, tenor solo, a cappella). (Carl Fischer).

OLDS, W. B.: Lincoln's Shrine (SSAATTBB, with narrator, a cappella). (Birchard).

PICKENS, MARJORIE D.: You Ought To Hear Me Hum (SSA, piano). (Presser).

RACHMANINOFF, SERGEI (arr. by Gena Branscombe): Dance in the Moonlight (SSAA, piano). (J. Fischer).

REED, H. OWEN: Two Tongue Twisters—A Flea and a Fly; Peter Piper (SATB, piano). (Mills).

ROWLEY, ALEC: Cape Clear (TBB,

piano); The Jovial Beggar (SB, piano). (Novello; H. W. Gray). SCARMOLIN, A. LOUIS: Dollars and Cents (SSA, a cappella). (Birchard). SCOTT, TOM: Wailie, Wailie (SSAATTBB, piano). (Presser). SMITH, EDWIN: Spring, the Sweet Spring (unison, piano). (Novello; H. W. Gray). STROUSE, CHARLES: Captain Kidd (SATB, a cappella). (Leeds). STRUBEL, EDWARD: Thou'rt Like a Lovely Flower (TTBB, piano). (Presser). WILLIAMS, FRANCES: Spring Song (SSA, piano). (Flammer).

COMPOSERS CORNER

The League of Composers has announced that the second annual Rodgers and Hammerstein commission was given to Irving Fine. This is the 100th commission given through the League of Composers since its inception in 1923. American composers, particularly those living in the Southwest, are invited to submit unpublished chamber, choral, and orchestral scores for performance in the first annual Southwestern Symposium of Contemporary American Music, to be held at the University of Texas on March 20, 21, and 22, 1952. All manuscripts will be examined by a committee composed of Clifton Williams, Kent Kennan, R. Bernard Fitzgerald, and Paul Pisk. Recordings of the works performed will be available to all participating composers. Entry blanks may be obtained from Mr. Williams, College of Fine Arts, University of Texas, Austin, Tex.

Radio-Luxembourg is sponsoring an international composition contest under the patronage of the Grand Duchess of Luxembourg. Prizes of 500,000 francs, 200,000 francs, and 100,000 francs (about \$1,500, \$600, and \$300) will be awarded in 1952 for previously unpublished and unperformed orchestral works of at least fifteen minutes duration. Contest applications must be obtained from the Secretariat du Service Musical de Radio Luxembourg, in Luxembourg, before Jan. 1, 1952.

The American Council on Education, in Washington, D. C., has appointed Isadore Freed music consultant to its Commission on Accreditation of Service Experiences.

On Oct. 23, the Cultural Relations division of the United States Embassy in Paris presented a chamber-music concert of works by four American composers. Roger Sessions was represented by his Quartet in E minor, *Jacques de Menasce* by his Sonata for Violin and Piano and Second Sonatina for Piano, *Frederick Jacobi* by his Sonata for Cello and Piano, and *Louis Gruenberg* by his Daniel Jazz.

A program of John Tasker Howard's music was given by the Women's Club of Glen Ridge, N. J., on Oct. 11, following a luncheon given in honor of the composer. *Bernard Weinberg's* Hebraic Poem was given its first performance by the orchestra and choir of the Monte Carlo Opera in a Radio Monte Carlo broadcast on Oct. 20. The three-movement work was orchestrated by *Pasquale La Rotella*, Italian composer.

Ralph Vaughan Williams' Concerto Grosso, for string orchestra, was given its first American performance on July 18 at the National Music Camp, Interlochen, Mich. *Lockrem Johnson's* chamber opera *A Letter to Emily*, given its first performance in Seattle in April, was also presented, in June, at the Central Washington College of Education, Ellensburg, Wash. *Jan Meyerowitz's* opera *Eastward in Eden* will be performed for the first time, by the Wayne University Theatre in Detroit on Nov. 16. *Eastward in Eden*, like Johnson's *A Letter to Emily*, is about Emily Dickinson. *Franz Waxman*, who is working on an opera based on Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*,

First Performances in New York Concerts

Orchestra Works

Wolpe, Stefan: First Suite, from the ballet *The Man from Midian* (New York Philharmonic-Symphony, Nov. 1)

Piano Works

Halffter, Rodolfo: Sonata, Op. 16 (Hazel Griggs, Oct. 28). Novak, Lionel: Four Pages from a Musical Diary (Composers' Forum, Oct. 20). Roger, Kurt: Toccata from Sonata, Op. 43 (Alice Krieger, Oct. 25). Thomson, Virgil: Three études—Cantabile, Walking Song, Trumpets and Horns (Perry O'Neil, Oct. 23).

Violin Works

Berger, Arthur V.: Duo No. 2 (Fredell Lack, Oct. 19). Cowell, Henry: Set of Two (Max Polikoff, Oct. 29). Harrison, Lou: Polka en Rondeau (Max Polikoff, Oct. 29). Huffmann, Walter Spencer: Violin Sonata (Leon Rudin, Sept. 26).

Koutzen, Boris: Sonata No. 2 for Violin and Piano (Nadia Koutzen, Oct. 30). Novak, Lionel: Sonata for Violin Solo (Composers' Forum, Oct. 20). Polikoff, Max: Israeli Air and Dance (Max Polikoff, Oct. 29). Wagenaar, Bernard: To Nadia (Nadia Koutzen, Oct. 30).

Chamber Music

Dority, Byran: Chamber Cantata—Romeo and Juliet; Sextet for Woodwind and Trumpet (Composers' Forum, Oct. 20). Novak, Lionel: Trio for Violin, Clarinet, and Cello (Composers' Forum, Oct. 20).

Organ and Orchestra Works

Boëllmann, Léon: Fantaisie Dialoguée (National Orchestral Association, Oct. 28). Davies, Walford: Solemn Melody (National Orchestral Association, Oct. 28). Dupré, Marcel: Cortège et Litane (National Orchestral Association, Oct. 28). Widor, C. M. (arr. by Virgil Fox and Hugo Vianello): Allegro Moderato from Sixth Organ Symphony (National Orchestral Association, Oct. 28).

has just completed a concerto for piano, violin, and orchestra that was inspired by a painting, *Hommage à Mozart*.

Roy Elihu Travis, 29-year-old composer of Los Angeles, won the seventh annual George Gershwin Memorial Contest with a short orchestral work, *Symphonic Allegro*. The composer, who is now studying in Europe on a Fulbright scholarship, will receive a cash award of \$1,000. His composition will be given its first performance

on Dec. 1 by the New York Philharmonic-Symphony, which will also record it.

Richard French Joins Associated Music

Richard F. French has been appointed director of publications of Associated Music Publishers, Inc., a wholly-owned subsidiary of Broadcast Music, Inc. He was assistant professor of music at Harvard from 1947 to 1951.

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MELODIE, Op. 3, No. 3	" " " "
MOMENT MUSICAL, Op. 16, No. 2	" " " "
LILACS, Op. 21, No. 5	" " " "

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BOOKS

Strunk Compiles Volume Of Musical Source Readings

SOURCE READINGS IN MUSIC HISTORY. Selected and Annotated by Oliver Strunk. New York: W. W. Norton. 1950. \$8.50.

This admirably edited collection of source readings in music history from classical antiquity through the romantic era will prove a godsend to all who wish to acquire a genuine understanding of the evolution of music in the western world. Popular music histories are all too often crowded with clichés and confusing statements based on someone else's summary of musical sources. Mr. Strunk's source readings are not only authentic and authoritative; they also offer a sense of the continuity of musical history. As he puts it: "From Plato's characterization of music in the third book of his *Republic*, criticized by Aristotle and later referred to as authoritative by Zarino, Bardi, Caccini, and the brothers Monteverdi, to the musical rhapsodies of Jean Paul and E. T. A. Hoffmann, quoted with approval by Liszt-Wittgenstein, these readings bring out with telling effect the dependence of man upon man, of age upon age. Isidore of Seville lifts whole passages bodily from Cassiodorus; Guido of Arezzo commands Odo's *Enchiridion* to his readers; Marchetto de Padua and Jean de Muris take Franco of Cologne and his *Ars cantus mensurabilis* as their point of departure; Peri quotes Aristoxenus and is quoted in turn by Algarotti; Jacob of Liège quarrels with Jean de Muris, Galilei with Zarino, Monteverdi with Artusi, the Seigneur de Freneuse with the Abbé Ragueneau. Thus in many instances one selection completes and justifies another."

Only as one reads the book does one become fully conscious of the labor, scholarly tact, and intelligence that went into it. Of the 87 readings included only six were originally written in English. In some cases Mr. Strunk has used contemporaneous translations; and wherever possible he has used satisfactory modern translations. "Even so," he explains, "about three-fourths of the book consists of writings not previously published in English translation, or hitherto published only in unsatisfactory versions, some of them grotesquely inadequate." Very wisely, the editor has allowed each author to use his own terminology, despite the various meanings that such terms as harmony, melody, system, symphony, and modulation have in different selections in the book. Footnotes are of great assistance in elucidating this problem.

Another praiseworthy feature of the volume is the inclusiveness of each selection. "It was never my intention to compile a musical Bartlett," writes Mr. Strunk, "and I have accordingly sought, wherever possible, to include the complete text of the selection chosen, or—failing this—the complete text of a continuous, self-contained, and independently intelligible passage or series of passages, with or without regard for the chapter divisions of the original."

—R. S.

An Autobiography Touching Many Worlds

OLD FRIENDS AND NEW MUSIC. By Nicolas Nabokov. Boston: Little, Brown. 1951. \$3.50.

Nicolas Nabokov was born into a well-to-do Russian family in the days before the first world war brought desolation to Europe. This effervescent and well written book contains fascinating reminiscences of Diaghileff, Nijinsky, Stravinsky, Prokofieff, Koussevitzky, Dérain, Massine, Balanchine, and many other figures in the arts. Whether in Russia, France, or the United States, where he finally settled, Mr. Nabokov has always been

a keen observer and a vital personality. Composers seldom write so skillfully.

—R. S.

Arnold Volpe's Wife Writes His Biography

ARNOLD VOLPE. Bridge Between Two Musical Worlds. By Marie Volpe. Coral Gables: University of Miami Press. 1950. \$3.50.

As Olin Downes remarks in a foreword to this biography by Arnold Volpe's wife, Marie: "One after another of organizations which he founded and developed in a series of 'firsts' made musical history: the Young Men's Symphony Orchestra in 1902; in 1904 the first Volpe Symphony Orchestra concerts for young professionals; in 1910, the Central Park Orchestra, the first to be assembled under New York auspices; in 1918 the Stadium Concerts, which Volpe conducted for their first two seasons and which became the model and inspiration of like summer concert series of symphonic music in various American cities from coast to coast; and finally the organization of the University of Miami Symphony Orchestra."

—R. S.

An Intimate Portrait Of Ignace Jan Paderewski

PADEREWSKI AS I KNEW HIM. From the Diary of Aniela Strakacz. Translated from the Polish by Halina Chybowska. New Brunswick: Rutgers University Press. 1949. \$5.

In 1919, Aniela Karszo-Siedlewski was married in Warsaw to Sylvain Strakacz, Paderewski's secretary, whom the celebrated pianist and statesman treated almost as a son. With her husband, Mrs. Strakacz followed Paderewski into voluntary exile in Switzerland, and they accompanied him on his concert tours. For 22 years, until Paderewski's death in New York in 1941, they served him faithfully. This diary, as the author remarks, "has no literary pretensions," but it will, as she anticipated, "serve as a source of firsthand information for some future historian."

—R. S.

Leonardo De Lorenzo Writes About the Flute

MY COMPLETE STORY OF THE FLUTE. By Leonardo De Lorenzo. New York: Citadel Press. 1951. \$6.

This book is packed with amusing anecdotes and a wealth of information. Mr. De Lorenzo has preserved all of his enthusiasm for the flute after a long and distinguished career as a performer and teacher. The illustrations are amazingly varied, covering many centuries of the development of the instrument.

—R. S.

Berlioz to Fauré: A Study of French Music

FRENCH MUSIC FROM THE DEATH OF BERLIOZ TO THE DEATH OF FAURÉ. By Martin Cooper. London: Oxford University Press. 1951. \$4.75.

Martin Cooper, one of the leading London music critics, brings to the task of sketching a half-century's development of French music an apparently exhaustive acquaintance with the music itself, an awareness of concurrent literary and artistic impulses, a gift for the clear and orderly arrangement of his detailed materials, and a style that is both urbane and provocative. That the book is not, as the publisher claims, "the first study in English" of the subject (Edward Burlingame Hill's Modern French Music, now out of print, was for many years a classic treatment of precisely the same period) is unimportant, for it provides the contemporary reader with a wealth of information, a decent amount—but not a surplus—of semi-technical analysis, and a variety of intelligent, if

(Continued on page 29)

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MUSICAL AMERICA

XUM

BOOKS

(Continued from page 28)

highly personal, critical evaluations. Basing his study on the assumption that there are two primary streams of French musical tradition, with Franck and Gounod, Massenet, and Saint-Saëns as the nineteenth-century sources, he places composers and music in a perspective that is always neat, although it sometimes disregards complexities that might cloud his horizon inconveniently.

—C. S.

Schweitzer Seen Through His Writings

MUSIC IN THE LIFE OF ALBERT SCHWEITZER, WITH SELECTIONS FROM HIS WRITINGS. By Charles R. Joy. Preface by Charles Munch. New York: Harper and Brothers. 1951. \$4.

Charles R. Joy, a leading authority on the mind and works of Albert Schweitzer, has brought together a valuable selection from the great theologian-physician-organist's writings on musical subjects, and has interlarded them at appropriate points in a skillfully written narrative of the musical aspects of Schweitzer's life. There are early pieces on his first concert (given by the pianist Marie-Joseph Erb, in Mulhouse) and his first organ teacher (Eugene Munch, the uncle of Charles Munch), and vivid mementos of his experiences in Strasbourg with Ernest Munch (the father of Charles Munch), with whom he was associated first as rehearsal accompanist for the St. William Choir, and later as organist in the choir's performances of masterpieces by Bach and other composers. Schweitzer's life-long admiration for Wagner's music is reflected in the brief essay *My Recollections of Cosima Wagner*.

More significant than these memorabilia are the generous excerpts Mr. Joy provides, in a singularly felicitous translation, from Schweitzer's French volume on Bach, an earlier and markedly different work than the later German study and its English translation, in some ways clearer and more pungent than the revised versions; a masterly essay on the differences between French and German traditions of organ-building, and several other articles arguing the need for greater tonal clarity in modern instruments; and a discussion, which appeared in *MUSICAL AMERICA* in 1950, of the Bach violin bow. The sharpness and profundity of Schweitzer's consideration of these musical topics is a source of unending delight and edification; and Mr. Joy's biographical framework surrounding them is scarcely less pleasurable. Charles Munch's preface is affectionate and intimate. No organist and no student of Bach can afford to deprive himself of the insights this volume provides.

—C. S.

MASTERPIECES OF MUSIC BEFORE 1750. By Carl Parrish and John F. Ohl. New York: W. W. Norton. 1951. \$5.

This anthology of musical examples ranging from early medieval Gregorian chant to Johann Sebastian Bach is a capsule *Musikgeschichte* in Beispielen. Fifty pieces, all presented without cuts, are included, prefaced in each case by brief comments on its historical, stylistic, formal, and technical features. Naturally a fully rounded selection cannot be achieved with fifty examples, but it is inevitable to wonder why nine of the fifty are pieces by Scarlatti, Handel, and Bach that are readily accessible elsewhere. Might it not have been better, for instance, to represent Purcell by two quotations—a vocal work, perhaps, as well as the harpsichord piece that is included, than to take space for five pieces by Bach? Be this as it may,

the materials the book does include are impeccably edited, and the compressed editorial comments bear the marks of reliable scholarship.

—C. S.

THE HERITAGE OF MUSIC, Volume III. Collected and edited by Hubert J. Foss. New York: Oxford University Press. 1951. \$2.50.

The third volume in a pocket-sized collection of essays on individual composers. No pretense is made to biographical or statistical exhaustiveness; each essay attempts to locate its subject in the main stream of musical history, and to present its findings with an urbanity and a literary grace that will appeal to the lay reader. Among the most perceptive discussions in this newest volume are those of Edward J. Dent on Rossini; Richard Gorer on Smetana and Dvorák; Martin Cooper on Bizet; Mr. Foss on Grieg; and Alan Frank on Bartók. The other composers touched upon are Monteverdi, Gibbons, Lully, Corelli, and Vivaldi (in a single chapter), Elgar, and Puccini; the other authors are J. A. Westrup, Thomas Armstrong, Wilfred Mellers, Philip Radcliffe, Frank Howes, and Winton Dean.

—C. S.

ORCHESTRAL MUSIC: AN ARMCHAIR GUIDE. By Lawrence Gilman. New York: Oxford University Press. 1951. \$6.

Admirers of the prose style of Lawrence Gilman will welcome this collection of program notes written for the Philharmonic-Symphony and Philadelphia Orchestra between 1921 and his death in 1939. In their ornate expansiveness, their love for trivial biographical fact and anecdote, and their poetizing descriptions of musical structure and development they belong to an era that is now long past and dead; but underneath the elaborate surface many helpful insights and many useful facts are buried. Since fashions in modern music have changed rapidly since Gilman's day, the volume treats of little except the standard repertory. The materials have been gathered and edited by Edward Cushing, who fills in here and there with intelligent observations of his own in order to make the format of the book consistent.

—C. S.

PIANOS, PIANISTS, AND SONICS. By G. A. Briggs. Bradford, Yorkshire, England: Wharfedale Wireless Works. 1951. 10s. 6d.

The author of two expert books on loudspeakers and sound reproductions turns his interest—admittedly as an amateur—to piano construction, acoustical investigations in touch, tone, tuning, and toning, and experiments in room acoustics, recording, and reproduction. The book contains much material that will be engrossing to those concerned with the scientific aspects of piano tone.

—C. S.

BEL CANTO: PRINCIPLES AND PRACTICES. By Cornelius L. Reid. New York: Coleman-Ross. 1950. \$4.50.

An intelligent, well-documented investigation of the history and theory of bel canto from its origin in the seventeenth century to its decline in the twentieth, with valuable discussion of such topics as vocal registers, breathing, vibrato, tremolo, and wobble.

—C. S.

ARNOLD SCHÖNBERG. By H. H. Stuckenschmidt. Zurich: Atalantisverlag. 1951.

So much has been written about Arnold Schönberg, the "revolutionary classicist," by both friends and foes that one accepts this small but well-founded synopsis with special pleasure. While H. H. Stuckenschmidt, Berlin critic and correspondent for *MUSICAL AMERICA*, has a deep understanding of Schönberg as a man and as a creative genius, he does not

belong to the group of idolators. This booklet, finished only a few weeks before Schönberg's death, sketches the hectic life of a man who felt himself destined for greatness but reached the summit only after many trials, and it explains to a certain extent the basis of Schönberg's twelve-tone system and examines the content and significance of his works.

—ROBERT BREUER

CONDUCTING AN AMATEUR ORCHESTRA. With a foreword by Archibald T. Davison. By Malcolm Holmes. Cambridge: Harvard University Press. 1951. \$2.50.

Malcolm Holmes, who is dean of the New England Conservatory of Music, has had many years of experience in training amateurs. His book covers a multitude of practical problems, such as auditions, the seating of the orchestra, program building, rehearsal planning and procedure, concert giving, basic training and sight reading. This is not a manual of conducting but a guide to the larger problems of the conductor.

—R. S.

THESE MUSIC EXAMS!, By Colin Taylor. London: J. Curwen & Sons; New York: G. Schirmer. 7s. 6d.

This book, subtitled a general survey for teachers, parents, candidates, and other students, is concerned with the English system of musical examinations. What Mr. Taylor has to say about music training, however, has universal point, and his hints to teachers and students will be as helpful on this side of the Atlantic as in England. Most of the book is devoted to practical problems of music education.

—R. S.

GUIDE TO DANCE PERIODICALS. Volume II: 1936-1940; Volume IV: 1946-1950. Dance and Music Archives, 520 W. 124th St., New York, N. Y. \$6 per volume. 1951. Two more volumes of an index of materials in eight magazines, including *Dance*, *Dance News*, *The Dance Observer*, and *Theatre Arts*. Volume III, covering the period from 1941 to 1946, was issued previously. Volume I is yet to come.

—C. S.

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EDUCATION in NEW YORK

Queens College has announced the formation of a string quartet in residence to be known as the Queens College Faculty Quartet. The personnel includes Boris Schwarz and Alphonso Cavallaro, violins; Albert Mell, viola; and Alexander Kouggel, cello.

Hunter College Playhouse will again house a series of free chamber-music concerts sponsored by the Association of the Friends and Neighbors of Hunter College in co-operation with Local 802 of the American Federation of Musicians. Among the ensembles scheduled for the series, which opened on Nov. 14, are the Schneider Quartet, the Guilet Quartet, and Kroll Quartet, and a chamber orchestra directed by Milton Katims, program advisor for the series.

The Manhattan School of Music presented its advanced student orchestra in a concert on Nov. 7. Harris Danziger conducted the program, which included works by Brahms, Delius, Schubert, and Diamond. The school has engaged Martin Sokoloff, formerly associated with Columbia Artists Management, as director of its public relations office, concert bureau, and placement bureau.

The Mannes Music School is offering a limited number of scholarships to violists and cellists for study in chamber-music classes being conducted by Roman Totenberg, William Kroll, Hans Neumann, and Sidney Beck. Violists, cellists, and contrabass players are also invited to join the school orchestra, which is conducted by Carl Bamberger. All applications should be made to Albert Ligotti, 157 E. 74th St., New York, N.Y. Mattiawilda Dobbs, soprano and a former pupil of Lotte Leonard at the Mannes Music School, was awarded one of the two first prizes given this year in the International Artists Contest held in Geneva, Switzerland. For the past six months Miss Dobbs has been in Paris studying with Pierre Bernac on a John Hay Whitney Opportunity Fellowship.

Finch Junior College has appointed Ralph Maglessen, baritone, instructor in singing.

Joseph Florestano's pupil Theodore Uppman has been engaged to create the title role in Benjamin Britten's newest opera, *Billy Budd*. The world premiere will be given at Covent Garden on Dec. 1.

Amy Ellerman's pupils are appearing in several places this season. Lillian Thomason, mezzo-soprano, sang with the Scranton Philharmonic, on Oct. 8, in a performance of Mahler's

Symphony No. 2; Eleanor Daniels, contralto, and Roland Miles, tenor, are singing with the New York City Opera Company; Joseph Scandur, bass-baritone, is touring in Canada; and Jean Swetland, soprano, is soloist at the Madison Avenue Presbyterian Church of New York.

Margaret Matzenauer coached and directed—for the first time in her career—when the Arundel Opera Company, in Kennebunkport, Me., gave a performance of Carmen last summer as part of its fourth season in English. Miss Matzenauer is now conducting a master class in New York.

Anna Moll has awarded a Henriette Shapiro Voice Scholarship to A. Taplitz, tenor. Miss Moll established the scholarship in memory of her former pupil whose career was cut short by an untimely death at the age of 28.

CHICAGO

The Chicago Public Library, with the co-operation of the Chicago Federation of Musicians (Local 10 of the AFM), presented a series of Saturday afternoon chamber-music concerts in October. The performers in these concerts, which were made possible through a grant from the Music Performance Trust Fund of the recording industry, included Wanda Paul and Ruth Singletary, pianists; Anya Joseffer and Irving Ilmer, violinists; Margaret Cree Evans, cellist; and the Bielski Quartet.

Roosevelt College's string instrument department will be represented in three symphony orchestras this season. Raymond Niwa, an instructor at the college, is a member of the Chicago Symphony; Paul Post is a member of the Indianapolis Symphony; and Martin Abrams is with the New Orleans Symphony. Suzanne Malkiewicz, sixteen-year-old violinist, will appear as soloist with the Chicago Symphony on March 29. Another former student, Helen Tomaski, is now a member of the music faculty of Ohio University, Athens, Ohio.

Northwestern University presented its symphony in its first concert this season on Nov. 4. Herman Felber conducted, and Charles Heiden, a senior in the school of music, was the soloist in Alfredo d'Ambrosio's Concerto for Violin and Orchestra. On Oct. 21, Harold Newton, violinist, and Barrett Spach, organist, gave a joint recital in Lutkin Hall.

**CELEBRANTS**

Frank La Forge (left) visits his sister, Ruth La Forge Hall, and her husband, Howard W. Hall, during the couple's 68th wedding anniversary

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OTHER CENTERS

The Naples Music Academy, in Italy, is sponsoring an Alfredo Casella International Piano Competition for pianists between the ages of 16 and 30. The winner of the first prize will be given 200,000 lire (about \$320), a concerto engagement with an orchestra in Naples, and a series of European concert appearances. Four additional cash prizes will be awarded. Entries must be submitted by Feb. 28, 1952. Further details may be obtained by writing to Segreteria Concorso Pianistico Internazionale, Accademia Musicale Napoletana, Via Maddaloni, 6, Napoli, Italy.

The New England Conservatory of Music has joined the Lowell Institute Co-operative Broadcasting Council to present faculty and student musical programs and courses over WGBH, Boston's new educational and non-commercial radio station. Solo recitals, and orchestral chamber-music, and opera-workshop programs will be included in the conservatory's presentations.

Yale University dedicated two new organs in Battell Chapel on Oct. 14. The new instruments, which were designed and built by Walter Holtkamp, were played by Luther Noss, university organist and professor of music.

The Frank Huntington Beebe Fund for Musicians will accept applications until April 1, 1952, for its annual fellowship for European study. The award may be given to students in any musical field, and there are no racial or religious restrictions attached to it. The grant is usually sufficient to cover the cost of transportation, living expenses, and study for one year. Inquiries should be addressed to the Secretary of the Frank Huntington Beebe Fund, 290 Huntington Ave., Boston 15, Mass.

Mu Phi Epsilon's 1951 awards to the winners of its biennial musical research contest were given to Shirley Annette Munger, of Seattle, and Verna Brackinreed, of Kansas City. Curt Sachs, Hugo Leichtenritt, and Demar B. Irvine, the judges, gave first place to Miss Munger for a thesis on Gigue Types in Keyboard Music from John Bull to J. S. Bach. The Mu Phi Epsilon scholarship awarded annually at the National Music Camp at Interlochen, Mich., was given to Carol Kaiser, cellist of Minneapolis.

Delta Omicron has announced that four scholarships and awards will be given in 1952. These are the 1952 Tanglewood Award, given to the Berkshire Music Center in memory of Serge Koussevitzky; an award to the National Music Camp, at Interlochen, Mich.; a \$100 rotating scholarship to Marshall College, Huntington, W. Va.; and a \$100 Founders Scholarship to the Institute of Musical Art, Detroit, Mich.

The Philadelphia Conservatory of Music is presenting two new courses this year. One is for pre-school children, who are taught singing, rhythmic, and musical awareness. The other, for mature students, is entitled Lectures on Music of the United States.

The Mobile Opera Guild, now in its fifth year, is preparing a production of Puccini's *Madama Butterfly* for presentation next March. Rose Palmai-Tenser is the founder and director of the organization.

Mieczyslaw Munz, pianist and teacher, has resumed teaching in New York and at Peabody Conservatory after a summer vacation in Mexico.

The Philadelphia Conservatory of Music is celebrating its 75th anniversary this year, and, in honor of the occasion, Louis G. Wersen, director of music for the Philadelphia public schools, will give two free lectures on music education at the Ethical So-



ROMAN HOLIDAY
Carlo Menotti, teacher of singing, visits Ferruccio Tagliavini during his vacation in Rome

ciety Building on Dec. 13. Mr. Wersen will discuss trends in music education; on Jan. 17 his subject will be the relationship between the school, the community, and the conservatory.

The Mount Angel Seminary Gregorian Choir, of St. Benedict, Ore., will take part in an educational motion picture that Alan Stensvold will produce next spring. Werner Janssen will be the musical director for the film, which is to deal with Gregorian chant and its ecclesiastical background. Father David Nicholson is director of the choir.

Grass Roots

(Continued from page 25)

Hill. It is hoped that local orchestras and school orchestras can eventually co-ordinate their work with that of the opera company so that both will benefit. During the current season the Grass Roots Opera repertoire includes Mozart's *Cosi Fan Tutte*, Bizet's *Carmen*, Verdi's *La Traviata*, Donizetti's *Don Pasquale*, and Mozart's *The Marriage of Figaro*. It has given Mendelssohn's *Elijah* in a dramatic version for several seasons, with good success.

The Grass Roots Opera plan has already been imitated in South Carolina and Iowa. The South Carolina Federation of Music Clubs sponsored a trial season of ten performances, with highly encouraging results. School teachers have found many ways in which to utilize the visit of the company in the classroom through historical studies, picture contests, music quizzes, and other correlative activities. The Grass Roots Opera provides educational material and advice. Radio programs have also aided in the preparation of the public for opera. Nothing could illustrate more happily the spontaneity and honesty of feeling, the wholehearted audience participation, and the budding critical acumen that the Grass Roots Opera Company has encountered than these words from another North Carolina school pupil: "The scenery was very pretty. Their clothes were very pretty too. I thought it was very interesting opera. It was well worth sixty cents. I think the costumes for the men were very good. But I think the ladies could have used a change."

Florida Educator Wins Music Foundation Award

NEWARK, N. J.—The Griffith Music Foundation bestowed its annual award on Mary McLeod Bethune, 76-year-old president and founder of the Bethune-Cookman College in Florida, for "her contribution toward better racial and community understanding."

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RECORDS

Highlights from Two Operas By New York City Company

The first two of a projected series of operatic excerpts have been released by MGM Records. These ten-inch LP discs are titled Highlights from Verdi's *Aida* and Highlights from Gounod's *Faust*.

The artists, conductors, and orchestra are of the New York City Opera Company, and the recordings are faithful representations, for better or worse, of that organization's performances. The *Aida* record has Camilla Williams as *Aida*, Giulio Gari as Radames, Lydia Ibarrondo as Amneris, and Lawrence Winters as Amonasro, with Laszlo Halasz conducting. It contains *Ritorna vincitor*, *Celeste Aida*, *Fu la sorte*, the march from the triumphal scene, the Nile scene duet between *Aida* and *Amonasro*, *Gia i sacerdoti*, and *O terra, addio*. All are respectfully done, and Miss Williams, benefiting from amplification of her lower range, gives a really good performance of *Ritorna vincitor*! The sweep and impulse of Miss Ibarrondo's singing makes her part in both duets quite thrilling, and Mr. Winters sings well enough. But what warrant, aside from extra-artistic ones, is there for preserving Mr. Gari's poor *Celeste Aida* or Mr. Halasz's conducting of a small-opera-house version of the march?

Faust, with Frances Yeend as Marguerite, Rudolph Petrak as *Faust*, Walter Cassel as *Valentin*, Norman Scott as *Mephistopheles*, and Frances Bible as *Siébel*, with Mr. Halasz conducting, is pretty much in the same case. It holds the *Jewel Song*, the duet from the garden scene, *Mephistopheles' serenade*, the prison-scene trio, *Avant de quitter ces lieux*, *Le veau d'or*, the *Flower Song*, and *Salut, demeure*. Miss Yeend sounds quite brilliant most of the time; Miss Bible sings her aria acceptably; and Mr. Scott delivers a sound, routine job. On the whole, however, and despite Mr. Halasz's efforts, the performances lack style and illusion, with Mr. Petrak, in particular, singing in this respect, although he sings with serious competence.

—J. H. Jr.

Mozart's The Magic Flute By a Cast from the Vienna Opera

One of the year's finest operatic releases is that of *The Magic Flute*, sung in German and recorded by Columbia in Vienna with Herbert von Karajan conducting the Vienna Philharmonic, the Singverein der Gesellschaft der Musikfreunde, and a cast containing many of the Vienna Staatsoper's finest artists. Mr. von Karajan's treatment of the score is just and clear, and all the principal vocal performances are of superior quality. As *Pamina*, Irmgard Seefried turns every phrase expertly and tastefully. Wilma Lipp, while not utterly flawless, sings the music of the Queen of the Night as well as anyone does today. Anton Dermota's sense of style is equal to the requirements of the music, and Erich Kunz is a truly wonderful Papageno. Ludwig Weber gives human sympathy to his broad intoning of Sarastro's measures; Sena Jurinac, as the First Lady, and George London, as the Priest, are admirable. Except for the omission of the spoken dialogue, without which the plot is not clear, the recording is deeply satisfying.

—C. S.

Operatic Rarities on Discs: *Pique Dame* and *Der Corregidor*

An abridged version of Tchaikovsky's *Pique Dame* and an uncut performance of Hugo Wolf's *Der Corregidor* are the latest contributions of *Urania* to the recorded operatic repertoire. From the technical point of view, *Der Corregidor* is the better re-

lease of the two; except for a rather too prominent placement of the voices, the recording is realistic, clear, and resonant. The opera itself, an elaboration of the Alarcón short story used later by Léonide Massine in the ballet *The Three-Cornered Hat*, is a curiosity of fin-de-siècle opera. In it Wolf revealed only an intermittent ability to use the voices dramatically; the vocal parts are written in a style that ranges from that of Wolf's own lieder to that of the solos in the Mahler symphonies and the broad declamatory manner of early Strauss, while the orchestration and harmonic idiom are prevailingly Wagnerian. This performance is sung by such able German and Austrian singers as Karl Erb (in the title role), Marta Fuchs, Margarete Teschemacher, Kurt Böhme, Gottlob Frick, and Josef Hermann. Karl Elmendorff conducts with complete understanding.

The *Pique Dame* recording is disturbing because of its omissions, some of which affect dramatic logic and continuity. It is competently rather than brilliantly sung in German by a cast including Elisabeth Grümmer, Margarete Klose, Rudolf Schock, and Hans Heinz Nissen. Arthur Rother conducts. The set includes an English libretto translated by Boris Goldovsky.

—C. S.

Operatic Excerpts

GERSHWIN: Highlights from *Porgy and Bess*. Risé Stevens, mezzo-soprano; Robert Merrill, baritone; Robert Shaw Chorale, Robert Shaw, conductor; RCA Victor Orchestra; Robert Russell Bennett, conductor. (RCA Victor).

LEONCAVALLO: Highlights from *Pagliacci*. Anne Lo Pollo, soprano; Gino Sarri and Bruno Donati, tenors; Ivan Petroff, baritone; orchestra of the Maggio Musicale Fiorentino; chorus of the Teatro Comunale; Erasmo Ghiglia, conductor. (Remington).

Mozart: *Un aura amorosa*, from *Cosi Fan Tutte*. **VERDI:** *Forse la soglia attinse*, from *Un Ballo in Maschera*; *Duet* from Act I of *Don Carlo*; *Scenes* from Act III of *La Forza del Destino*; *Di Provenza il mar*, from *La Traviata*. **Helge Roswange**, tenor; Heinrich Schlusnus, baritone. (Urania).

Puccini: *O mio babbino caro*, from *Gianni Schicchi*; *Un bel di vedremo*, and *Tu, tu*, from *Madama Butterfly*; *Sola abbandonata*, from *Manon Lescaut*; *Ore liete divine*, from *La Rondine*; *Vissi d'arte*, from *Tosca*; *Tu che di gel si cinta*, from *Turandot*. **Dorothy Kirsten**, soprano; **Metropolitan Opera Orchestra**, *Fausto Cleva*, conductor. (Columbia). By far the best recordings Miss Kirsten has yet made. The artistic maturity and dramatic power that have only recently begun to inform her singing are fully captured here.

—C. S.

VERDI: Excerpts from *Ernani*. **Iva Pacetti** and **Ida Mannarini**, sopranos; **Antonio Melandri** and **Giuseppe Nessi**, tenors; **Gino Vanelli**, baritone; **Corrado Zambelli** and **Aristide Baracchi**, basses; chorus and orchestra of *La Scala* in Milan; **Lorenzo Molajoli**, conductor (Columbia). Reissue on LP of pre-war recording.

Song Cycles by German, French and Russian Composers

The long-playing format encourages singers to record full song cycles, since the continuous twenty- or twenty-five-minute surface can easily be an embarrassment when it has to be chopped up into unrelated segments. Five distinguished records, dealing with five celebrated song cycles and a pseudo-cycle, have been issued in recent weeks.

Lotte Lehmann, with Bruno Walter at the piano, brings her mature art to Schumann's *Dichterliebe* on one ten-inch disc, and to the same com-

poser's *Frauenliebe und Leben* on another (Columbia). Her voice lacks luster and provides little in the way of sensuous excitement, but both records reveal deep understanding.

Hans Hotter, who joined the Metropolitan Opera last season, makes his bid for recognition as a lieder-singer with Schubert's *Die Winterreise*, in which he is admirably assisted by Michael Raucheisen at the piano (Decca). Mr. Hotter's singing is notable more for the ripeness of his musicianship than for any special blandishments of tone or poetic coloration.

Jennie Tourel sings Ravel's *Chansons Madécasses* and Debussy's *Trois Chansons de Bilitis* (Columbia) persuasively, though she lacks the primitive vigor the original interpreter, Madeline Grey, brought to the *Madagascar* songs. She is assisted by George Reeves, pianist; John Wummer, flutist; and Laszlo Varga, cellist, in a well-articulated performance of the Ravel cycle.

The fourteen Rachmaninoff songs presented by Maria Kurenko (Rachmaninoff Society) are not, strictly speaking, a cycle, since they are brought together from four different sets—Op. 21, 26, 34, and 38. But Miss Kurenko has arranged them with an instinct the composer might well have applauded. Her singing, urgent and emotionally stirring, is some of the finest to be heard in our generation, and her interpretations seem wholly definitive. Her excellent pianist is Vsevolod Pastukoff, a graduate of the St. Petersburg Conservatory who first came to America in 1949.

—C. S.

Songs by Mahler Recorded in Vienna

Mahler's songs from *Des Knaben Wunderhorn* rank with his finest work. A recent recording of some of

(Continued on page 33)

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MUSICAL AMERICA

RECORDS

(Continued from page 32)

them issued by Vanguard and made by Lorna Sydney, mezzo-soprano; Alfred Poell, baritone; and the Vienna State Opera Orchestra, conducted by Felix Prohaska, should win new friends for this still neglected master. Of the two artists, Mr. Poell is more distinguished both in vocal technique and interpretative powers. Every word of the fascinating folk poems is distinct, and he performs with an artistry of phrase and accent that sets him high among contemporary vocalists. Miss Sydney's voice has considerable natural warmth and beauty, and she interprets the songs with dramatic intelligence, but her singing is marred by wobbly production, indistinct pronunciation, and a tendency to work for volume of tone rather than quality.

—R. S.

Other Vocal Music

FAURÉ: *Les Mélodies de Venise*. DEBUSSY: *Ariettes Oubliées*. Huguès Cuénod, tenor. Jacqueline Blanchard, pianist. (Vanguard). Besides *Les Mélodies de Venise*, Mr. Cuénod sings Fauré's settings of Verlaine's *Il Pleure dans Mon Coeur*, and *Clair de Lune*. This album allows comparison between Fauré's and Debussy's settings of Mandoline, Green, *C'est l'Extase*, and *Il Pleure dans Mon Coeur*. Mr. Cuénod has neither the voice nor the temperament to do full justice to these vocal masterpieces. His tone is weak and colorless and his interpretations are pale, though not unintelligent. Miss Blanchard plays sensitively. The recording is poor from the acoustical viewpoint.

—R. S.

SIBELIUS: *Im feld ein Mädchen singt*; *Varen Flyktar Hastigt*; *Illalle*; *Var Det en Drön?* GRIEG: *En Svane*; *Med en Vandilje*; *Modersorg*; *Tak for Rit Raad*. KILPINEN: *Tunturi-lauluja*; *Lieder der Liebe*. Tii Niemela, soprano; Pentti Koskimies, piano. (WCFM Recording Corp.). Tii Niemela, held in high esteem as a lieder-singer in her native Finland, here provides examples of the darkly brooding lyric art of the North. Grieg's and Sibelius' songs are familiar in style and emotional approach; the two cycles by Yrjö Kilpinen included here are somewhat more Teutonic than Sibelius and somewhat less so than Grieg, and full of sadly impassioned romantic eloquence. Miss Niemela belongs to that useful group of singers whose art is superior to their vocal production; if she could rid her voice of a continual tremble, the warmth and sensitivity of her interpretations would make her a distinguished artist. She is admirably accompanied by her husband. The recording, the fifth issued by WCFM in Washington, is high-class in engineering.

—C. S.

Schuman and Copland Pieces Recorded for the First Time

William Schuman is represented on two new discs containing three works. As a result of the Walter W. Naumburg Foundation American Composition Award for 1950, Schuman's Third Symphony, composed in 1941 and given the Critics' Circle Award in 1942, has been cut for Columbia by Eugene Ormandy and the Philadelphia Orchestra. The Louisville Orchestra, which in 1949 commissioned Schuman to write *Judith* for a solo dance of Martha Graham with the orchestra, records the "choreographic poem," conducted by Robert Whitney; the other side is given over to *Undertow*, played by the same orchestra under Schuman's direction. The Third Symphony remains one of the most arresting large-scale American orchestral works, and Mr. Ormandy and his

orchestra present it superbly. The two dance scores are too episodic to be entirely satisfactory concert pieces.

Columbia also offers a recording containing two compositions by Aaron Copland—the Concerto for Clarinet and String Orchestra (1948), in which Benny Goodman is soloist; and the Quartet for Piano and Strings (1950), played by the New York Quartet. The Clarinet Concerto contains happy examples of Copland's prairie-nostalgia and barn-dance-cum-jazz styles. The Piano Quartet demonstrates that Copland has not lost his ability to write effectively in an "abstract" vein.

—C. S.

Landowska Continues Well-Tempered Clavier

Wanda Landowska's recordings of Preludes and Fugues Nos. 9 through 16, from Book I of Bach's *The Well-Tempered Clavier*, issued by RCA Victor, are if anything even more magnificent than her recordings of the first eight. No one in future generations who listens to these recordings can fail to learn an enormous amount about Bach, about music of the baroque period in general, and about the harpsichord as an interpretative medium.

Among the most notable features of these performances are their breadth and justice of tempo, their unflagging vitality combined with profoundest spiritual repose, and their marvelous color. Mme. Landowska accomplishes as much with harpsichord registration as any modern orchestrator.

—R. S.

Piano and Harpsichord

BEETHOVEN: Sonata, C sharp minor, Op. 27, No. 2 (Moonlight); Sonata, E flat major, Op. 81a (Les Adieux). Rudolf Serkin, pianist. (Columbia).

BAHMS: *Fantasias*, Op. 116; *Intermezzis*, Op. 117. Magda Rusy, pianist. (Mercury). Performances of the utmost stylistic appropriateness, intelligent, technically apt, and emotionally appealing.

—C. S.

CHOPIN: *Andante Spianato and Grande Polonaise*, E flat major, Op. 22; *Waltz*, A minor, Op. 34, No. 2; *Polonaise*, A flat major, Op. 53; *Mazurka*, F minor, Op. 7, No. 3; *Waltz*, C sharp minor, Op. 64, No. 2. Vladimir Horowitz, pianist. (RCA Victor).

CHOPIN: Sonata, B minor. Rudolf Firkusny, pianist. (Columbia).

COUPERIN: *14ième Ordre*; *Pantomime*, from *26ième Ordre*. Eta Harich-Schneider, harpsichordist. (Urania).

DEBUSSY: *Suite Bergamasque*. RAVEL: *Gaspard de la Nuit*. Frank Glazer, pianist. (Polymusic). Mr. Glazer performs both works with logic and clarity, though his playing of the Ravel pieces has neither the technical freedom nor the exquisite nuances of color and rhythmic accent required to make them really effective.

—R. S.

HAYDN: *Piano Sonatas* No. 44, G minor; No. 45, E flat major; No. 48, C major; No. 51, D major. Virginia Pleasants, pianist. (Haydn Society). Four more Haydn sonatas (on two discs) impeccably recorded and performed with taste and brio, from the scrupulous Urtext of the Haydn Society.

—C. S.

MOZART: *Fantasia*, C minor, K. 475; *Sonata* C minor, K. 457; *Fantasia*, C minor, K. 396. Rudolf Firkusny, pianist. (Columbia). Mr. Firkusny plays this music with impeccable control, grave dignity, and a fine sense of proportion. The only quality lacking is spontaneity.

—R. S.

RACHMANINOFF: *Sonata*, Op. 36; *Etudes Tableaux*, Op. 33. Bernhard Weiser, pianist. (Rachmaninoff So-

ciety). This sonata, composed in 1913 and revised in 1931, is not one of Rachmaninoff's memorable works. The *Etudes Tableaux* have worn better, though they lack the piercing intimacy and intensity of the preludes. Mr. Weiser performs the works competently.

—R. S.

Orchestral

BEETHOVEN: *Symphony No. 3*, E flat major. Boston Symphony, Serge Koussevitzky, conductor. Reissue in LP form.

BERLIOZ: *Overture, Les Francs-Juges*. Symphony Orchestra of Radio Berlin, Sergiu Celibidache, conductor. (Continued on page 34)

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RECORDS

(Continued from page 33)

dutor. FRANCK: Psyché. Linz Bruckner Symphony, L. G. Jochum, conductor. (Urania).

ECK: French Suite. Leipzig Gewandhaus Orchestra, Werner Eck conducting. Geigenmusik. Elisabeth Bischoff, violin; Symphony Orchestra of Radio Berlin, Werner Eck conducting. (Urania).

HANDEL: Six Concertos for Orchestra, Op. 3; Alexanderfest Concerto, C major. Vienna State Opera Orchestra, Felix Prohaska, conductor. (Bach Guild). The recorded Handel literature is enriched by expert performances of the six orchestral concertos listed as Op. 3 and the Alexanderfest Concerto, probably written as either overture or incidental music to the oratorio Alexander's Feast. The Op. 3 concertos are less grand in scale than the twelve better-known concerti grossi of Op. 6, but they are not less impressive in their musical ideas. The Alexanderfest Concerto, designed along more heroic lines, is a work that should be brought speedily into the general repertoire. All seven works are superbly played, and the incidental solos have style and authority.

—C. S.

HANDEL: Concerto Grosso in B flat major; Double Cello Concerto in C major. HAYDN: Horn Concerto in D major. Janssen Symphony, Werner Janssen, conductor. (Capitol). Alfred Brain's playing of the horn concerto is notable. In the concerto grosso, Bert Gassman is oboe soloist; in the double concerto, George Neikrug and Kurt Reher are the cellists.

—J. H., JR.

HAYDN: Symphony No. 45, F sharp minor (Farewell). Munich Philharmonic, Alois Melichar, conductor. (Mercury).

LISZT: Symphonic Poem No. 2, Tasso: Lament and Triumph. Munich Philharmonic, Adolf Mennerich, conductor. Symphonic Poem No. 11, The Battle of the Huns. Munich Philharmonic, Kurt Eichhorn, conductor. (Mercury).

MALIPIERO: Settima Sinfonia (delle Canzoni). BACH-CASELLA: Chaconne. Orchestra of Radio Italiana, Dimitri Mitropoulos conducting. (Cetra-Soria). Although Malipiero has called his Seventh Symphony a symphony "of songs," the songs are not forthcoming, nor does the work offer anything in the way of structural interest to palliate its monotony. The Casella version of Bach's Chaconne is so shamelessly vulgar and overblown that it has a horrid fascination. Mr. Mitropoulos seems bored with the symphony, but he has a field day with the chaconne.

—R. S.

MARTINU: Sinfonietta Giocosa for Piano and Chamber Orchestra. Germaine Leroux, pianist; Czech Philharmonic Orchestra, Jaroslav Krombholc, conductor. JANÁČEK: Lach Dances. Czechoslovak Radio Symphony, Karel B. Jirák, conductor. (Mercury). Martinu's Sinfonietta Giocosa had its world premiere in New York on March 16, 1942, when Miss Leroux played it with the National Orchestral Association under Leon Barzin. It is first-rate Martinu, and the rhythmic ingenuity, contrapuntal skill, and harmonic richness of the music are fascinating. Miss Leroux and the orchestra perform it superbly. Janáček's Lach Dances, a late work, are intoxicatingly brilliant in orchestration and rhythmic contrast.

—R. S.

MCDONALD, HARL: Children's Sym-

phony, on familiar tunes. Philadelphia Orchestra, composer conducting. BRAND, MAX: The Wonderful One-Horse Shay. Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia).

MENDELSSOHN: Symphony No. 1, C minor, Op. 11. Winterthur Symphony, Victor Desarzens, conductor. (Concert Hall). This symphony is a revision of the last of the thirteen sinfonias for strings Mendelssohn composed before he ventured upon more ambitious works. It is correct and mellifluous music that sounds amusingly tame and academic to modern ears.

—R. S.

MODERN MUSIC FOR STRINGS: Stuyvesant Sinfonietta, Sylvan Shulman, conductor. (Columbia). Pieces by Shostakovich, Rachmaninoff, and Alan Shulman; some Bartók Roumanian folk dances; and a couple of Hindemith pieces for student players. (Columbia).

Mozart: Seven Early Overtures. National Gallery Orchestra, Richard Bales, conductor. (WCFM Recording Corp.). The overtures in this set are those composed for Lo Sposo Deluso, K. 430; Apollo et Hyacinthus, K. 38; La Finta Giardiniera, K. 196; Il Rè Pastore, K. 208; La Finta Semplice, K. 51; Mitridate, Rè di Ponto, K. 87; and Lucio Silla, K. 135. The music was recorded in the auditorium of the National Gallery in Washington, D. C., which seems to be acoustically helpful, for the sound is clear and free from echo or other disturbances. Mr. Bales and his orchestra perform the overtures briskly and accurately, without very much elegance of tone or refinement of phrase. For the student of the development of Mozart's symphonic style these overtures are valuable, since they reveal how closely his operatic and symphonic music are interrelated.

—R. S.

Mozart: Symphony, C major, K. 425 (Linz); Symphony, E flat major, K. 543. Boston Symphony, Serge Koussevitzky, conductor. The Linz Symphony is a gleaming new recording made at Tanglewood in the summer of 1950. The E flat Symphony is an LP reissue.

—C. S.

SCHUBERT: Gastein Symphony, C major. Vienna State Opera Orchestra, Felix Prohaska, conductor. (Vanguard). Probably nobody will ever know what the lost Gastein Symphony of Schubert really was. Donald Tovey's guess that it was an orchestral version of the Grand Duo, Op. 140, for piano four hands, does as well as any, and it has the support of Joseph Joachim, who made the rather featureless orchestration preserved on this well-played Viennese recording.

—C. S.

STRAVINSKY: Petrouchka (complete ballet score). New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. (Columbia).

Concertos

SCHUMANN: Concerto, A minor. Rosi Schmid, pianist; Bamberg Symphony, Joseph Keilberth, conductor. (Mercury).

SPOHR: Clarinet Concerto, F minor. Franz Hammerla, clarinetist. Quartet Concerto, Op. 131. Linz Bruckner Symphony, L. G. Jochum, conductor. (Urania). One of the treasures of the year. The Clarinet Concerto is a rich and beautiful work, completely undeserving of the oblivion into which it has fallen, and the Quartet Concerto, deploying a string quartet against the full orchestra, is masterly in composition, if somewhat less distinguished in thematic invention.

—C. S.

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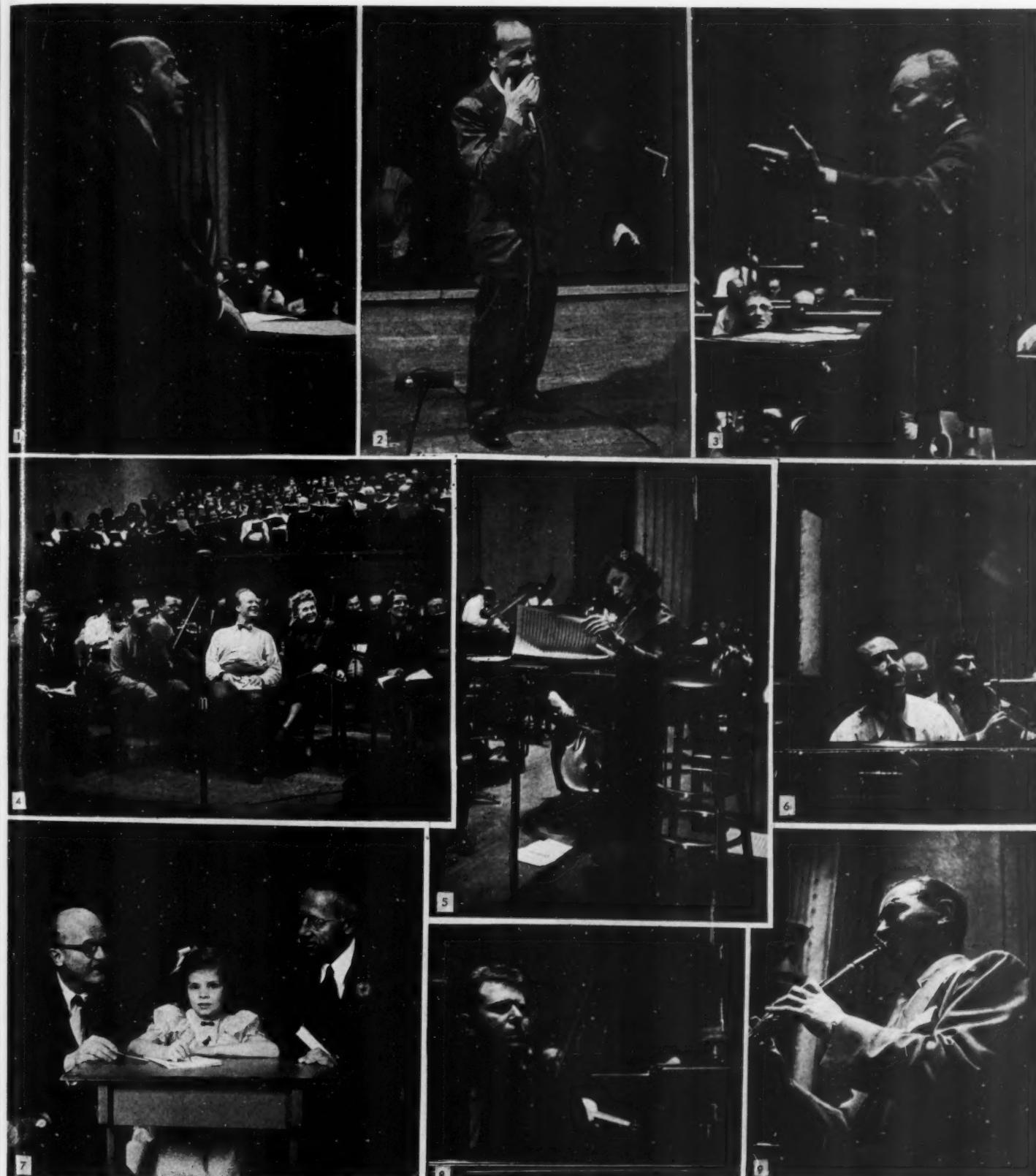
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ERICA



AT THE WORCESTER FESTIVAL

- 1 Eugene Ormandy, conductor of the Philadelphia Orchestra.
- 2 Boris Goldovsky, musical director of the festival.
- 3 Alexander Hilsberg, associate conductor of the Philadelphia Orchestra.
- 4 The soloists for the performance of Mendelssohn's *Elijah* (reading from left to right): Allen Nicholson, boy soprano; Paul Knowles, tenor; Mack Harrell, baritone; Anne Keskes, contralto; and Irmgard Seefried, soprano.
- 5 Risë Stevens, mezzo-soprano, soloist on Artist Night.
- 6 Claudio Arrau, pianist, soloist on Saturday night, with Jacob Krachmalnick, new concertmaster of the Philadelphia Orchestra, in the background.
- 7 Zola Mae Shulis, eight-year-old piano soloist at the children's concert, with John Z. Buckley (left), president of the festival, and Philip B. Heywood, chairman of social activities.
- 8 Eugene List, pianist, soloist on Monday night.
- 9 Benny Goodman, clarinetist, soloist on Tuesday night.

(Photographs by Adrian Siegel)

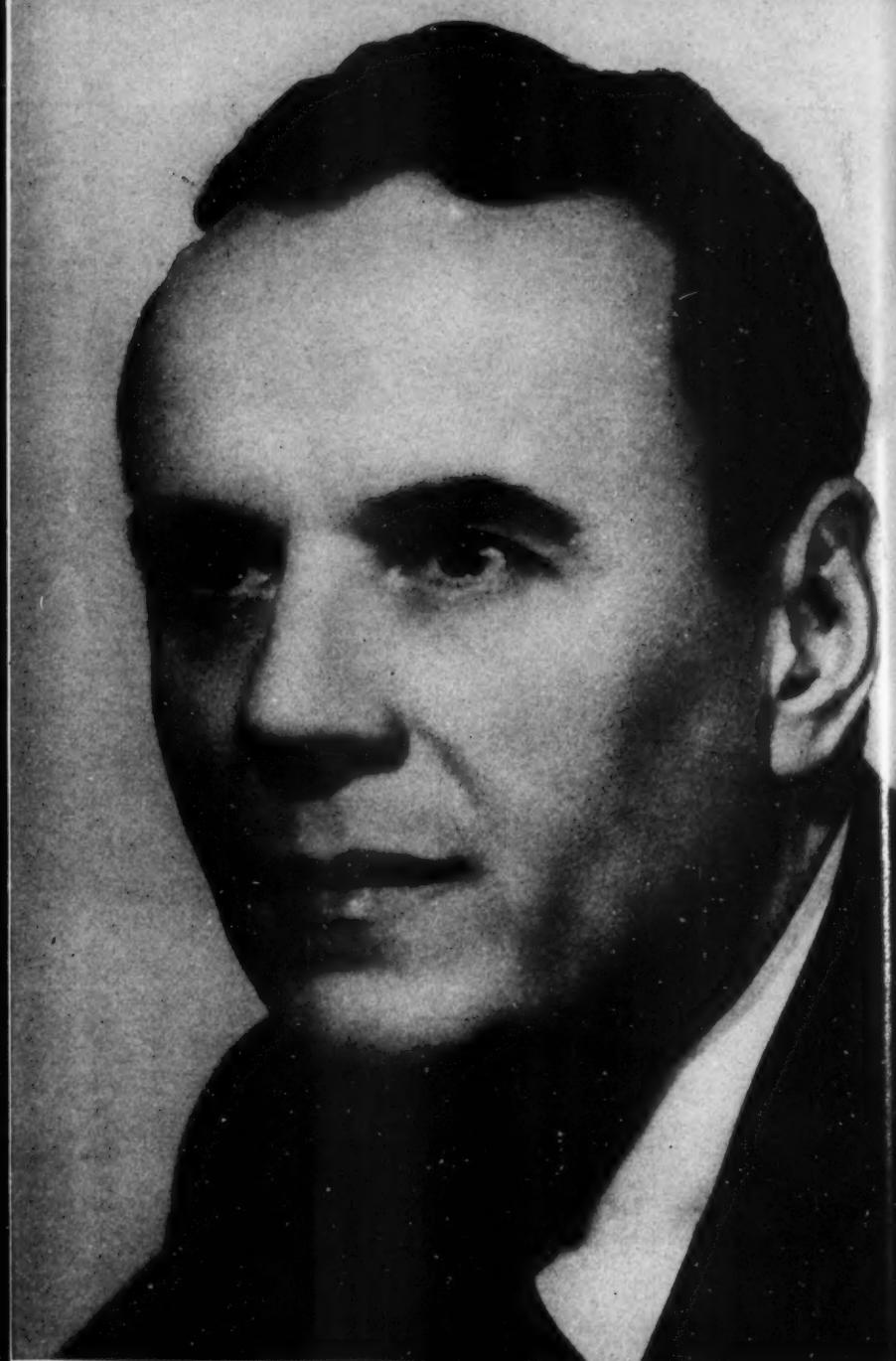
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Appeal

Steven
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